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THE NEW YORK DRAMATIC MIRROR

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EDNA EARLIE LINDON.

THE MATINEE GIRL.

When an actress wanted a notice a few seasons ago it became quite the thing for her to lose her diamonds, but when an operatic star seeks a little sensation he loses his voice.

That is probably all there is in the rumor of Jean De Reszke's vocal organs giving out, which story was given to the world in one of Sunday's papers with pictures of the singer's palate and larynx that looked for all the world like the entrance to the Mammoth Cave in Kentucky.

I wonder if Jean De Reszke actually sat before a camera with his mouth open in that ridiculous way? If he did he deserves all that is coming to him when he sees the reproductions.

Paderewski lost his fingers, according to the papers last Winter. And when that thrill had died out, he lost his hair. And we wondered how our darling would look when he returned to us, and if, mayhap, he would learn to play the piano with his feet like the man in the museum.

When he returned, however, he was all there, and had a wife in the bargain. But he has yet to experience the joy of seeing a photograph of the interior of his throat. It is a great thing to be great in these illustrated days.

Mrs. Leslie Carter's dressmaker is suing her for a bill for the dresses used in Zaza. We all remember the dresses. They made a sensation and lots of the girls in town had their dressmakers go and try to copy them.

It seems as though this fad for not paying bills is getting to be an epidemic among our most successful stars.

When you read of an actor or an actress who, through misfortune, becomes involved in these pecuniary troubles, one can feel nothing but sympathy for the sufferer. It is bad enough to be without money, but it is worse to have the fact shown up to the public and to have to explain in court that all you own is a celluloid collar button and a penknife.

But when a star has had a successful season it seems rather queer that he or she should prefer to be known as a person shirking just indebtedness. Olga Nethersole sailed away after a phenomenal season, with Mr. Mayer's charge hanging over her head that she made him pay even her bills for massage. Another operatic star went to the exposition a few weeks ago, leaving her maid unpaid to the extent of a hundred dollars.

There is altogether too much of that sort of thing among the people of the stage. It may be a part of that wonderful possession, the artistic temperament, which stands for so much nowadays, but it is a mistake and brings the dramatic profession into discredit.

The funny stories about the actors who leave their board bills unpaid and escape by way of windows cease to be so jocular when leading members of the profession advertise themselves as shirkers of indebtedness of this sort.

There is something noble and lofty about owing for a diamond necklace or a fur-lined overcoat, but when it comes to owing for one's laundry, it's low. Dressmakers and seamstresses and servants have to live, and as they live by their work they should be paid for it.

It is pleasant to be able to think of all the professionals who are never heard of in this way and who keep up the standard of the profession by maintaining strict integrity in their dealings.

Everything in connection with dramatic art and its people has progressed so steadily and surely and splendidly that these blots on the escutcheon should be avoided.

The people of the stage are so eternally in the public eye that their every fault or mistake stands out in bold relief that all who run may read.

Any item about an actress is good for a sensation and a picture. Her misfortunes as well as her successes are heralded abroad and she travels in an arc light all the time.

It was A. C. Wheeler who wrote once that diamonditis was a disease that afflicted all good looking young actresses, and that when it got above the knuckle it was fatal.

But this ache for publicity gets to be a craze with many a young actress, beside which diamonditis is as nothing.

If she stubs her toe, she feels it incumbent to give a signed statement to the papers; when she recovers, she is good for another, and so on through the catalogue of human joys and ills. Why an actress who has been sued for her seamstress' bill should have her picture in the paper no one knows—but she does every time.

Another row goes down to the credit of a woman's club. All these clubby girls have perpetual chips on their shoulders. This time it's the League.

I wonder why it is that there is so little sisterhood among women. I know any number of girls who will fly out and say that I am misrepresenting my sex and that the dove of peace is ever brooding over our organizations. He may brood, but he doesn't light.

We have the theories all right, but when it comes to practice we slip up. Nine women out of ten will confide in a man and trust him in preference to one of their own sex. No matter how you try to reason it out and find the cause, you can't arrive at any solution of the mystery.

There is no fault in the calendar that women have that men haven't to a more marked degree. They are vain and jealous and cussed as we are, some of them. But they will stick together. And if they don't like a man they keep away from him.

But we women scoot over the plains to Milwaukee to hold a club convention, and in two days the wires are sizzling with the account of a row.

If we could only be trained to be pugilists what great fighters we would make!

The League has always been known for its good sense, and of all clubs it has been the clubbiest. These disruptions will weaken its influence for good. The noble sisterhood of scrappists is already too large.

The Matinee Girl is having a birthday this week, and through THE MIRROR received two books from unknown friends who didn't know that they were helping in the celebration.

One is "The Life of Laura Keene," by John Creahan, a most interesting record of the life of a wonderful woman of the stage. Her personality showed the rare combination of artistic and literary ability, and the keenest business acumen and executive ability. Besides that she was a beauty.

The other book is a delightful little volume, "Harlequinade," sent by the author, Henry Rightor, from the train on which he was on his way to Texas. The verses and whimsical epigrams were originally published in the *Harlequin*, of New Orleans.

The paragraphs are very good and humorously cynical. Some of them are:

"To gain respect from the world, kick it."

"God bless the telephone, quoth the small, insignificant man with a bass voice."

"You must sometimes run East to catch a Westbound train."

"When the element of mysticism creeps into a woman's correspondence it is time to consider the matter seriously."

"Nothing is so fatal to thought as for the thinker to think he is thinking."

"You can always select the man who has been disparaging you by the cordiality of his greeting."

THE OLDEST JOKE.

The Ghost Jokes were having their annual party. It was a notable gathering, all the Jokes being represented. Many of the oldest were still healthy and active, notably the Divorce Joke, the Husband-who-stays-out-late, the Little Brother and the Iceman. But there was one padded chair with many cushions, evidently a throne of state. The band began to play "Darling, I am Growing Old," and two young Golf Jokes, who were acting as ushers, led a decrepit and trembling old lady to the chair. She was bent with age and she leaned heavily on a cane and carried an ear trumpet. A birthday cake, with so many candles on it that it resembled a torchlight procession, was placed before her, while she mumbled her thanks. Then her health was drunk in iced ink, "To the Original Summer Girl Joke!"

A MENTAL LOVE AFFAIR.

She had loved him for two years. But she never admitted it, even to herself. He was the only man she had ever met whose mind seemed to be too fully occupied to spare her any thought beyond that given to any other girl of his acquaintance. He seemed unaware of her.

First it interested, then it amused, and, finally, it irritated her. She found herself thinking of him constantly. Not in a mawkish sentimental way, you understand. He simply seemed to have assumed a permanent place in her thoughts. He became a sort of intellectual ghost. There was no special reason for it. They had met incidentally at a Class Day and had afterward gone to their homes in separate cities.

He was the star athlete of his college, but she had always refused to buy his photograph, which was for sale in the Broadway shops. It was a good one and represented him sitting on a fence in a football suit and a sweater. You see she had never considered herself in love with him. She thought to buy his photograph would be silly.

But one day a distorted likeness of him was published in a daily paper, and she cut it out and framed it in silver on her dressing-table. She wondered, if there were anything in the brain current theory, why her persistent thought of him, which seemed independent of her will, did not bring him to her. She was a college girl herself and given to analyzing her emotions. She finally classed her feeling as a cerebral attraction.

Then she heard he had gone to Mexico on a railroad engineering expedition. Afterward she read of the announcement of his engagement to a girl in his college town. This did not seem to disturb or affect her mental constancy to him in the least. The girl was only an incident. Still she wondered what she was like and how she wore her hair.

Two seasons rolled round to another Spring. She had been engaged for two months, but had broken it off because the man she was going to marry refused to believe that her two-year-old cerebral attraction was purely mental. He said he didn't believe in that sort of thing. He was an ordinary young man and was not aware that many women keep love imprisoned for life in their brain cells.

She said she knew it was ridiculous, but the matter was entirely beyond her control. He said she ought to consult a specialist in mental diseases, and while she laughed at the idea she planned to go abroad and visit a great mind doctor in Berlin.

About a week before her steamer sailed she was breakfasting one morning and read a telegraphed news notice that interested her. Her intellectual ghost had married the girl in the college town the day before. The paper said they would reside in New York after a brief wedding trip. They had taken the house next door.

She dropped her cup of coffee into a dish of peaches, and began to laugh so heartily that she tore the paper in two. Then she sent a telegram and countermanded the order for her state-room. For the first time it seemed as though that mind wave of hers was beginning to work.

THE MATINEE GIRL.

GOSSIP.

There is no one, perhaps, who realises more keenly the significance of Juliet's query, "What's in a name?" than the man engaged in producing a new play. It is related, for instance, that one well-known author, who has written a comedy for a star who will appear in it the coming season, has struggled day and night for more than a month to find an acceptable title. Recently he was joined in the work by the star and the managers interested. Another case of endeavor to hit upon the right descriptive combination proves to have miscarried somewhat in the new farcical comedy recently announced under the title, Cupid Among Freaks, by Frederick Stanford. The odd suggestion implied caught attention, as was desired; but some of the comment revealed the impression that the last word is misleading in regard to the class and the quality of the piece. The title, therefore, has been changed to Cupid Outwits Adam. This play, under the management of Clarence Fleming, will open the season at the Bijou on Sept. 10, where, should it prove successful, time will be held for a prolonged engagement.

Charles E. Thropp has returned to town after being ahead of J. J. Jeffries for William A. Brady, having heralded for two months the longest tour of baseball ever known to a champion pugilist.

F. S. Cunningham, formerly manager of the Depew Opera House, Peekskill, N. Y., has purchased the Washington Street Opera House, Rome, N. Y., and took possession July 3. Associated with Mr. Cunningham is Mortimer D. Chase, of Rochester, who will make Rome his permanent residence and will have the active management of the theatre, while Mr. Cunningham will alternate between Rome and New York and book the attractions.

Down at their Cherrydale Farm, Arcola, Pa., Mr. and Mrs. Charles A. Loder celebrated on June 30 the tenth anniversary of their wedding. The neighbors turned out with gifts of tinware sufficient to supply a hotel.

Eileen Moretta and Lillian Burnham will sail for Europe on July 14 for six weeks' travel abroad.

Edouard D'Oize closed on June 30 his successful season of thirty-nine weeks with Shipman's Lyceum company, playing Hamlet, Othello, Iago, Romeo, Shylock, Richelieu, and David Garrick.

Edwin Knowles has purchased an interest in F. C. Whitney and Joseph Muir's Quo Vadis productions and will be their partner in other enterprises.

Madame Judith, dressmaker, has secured in London judgment for $2,765 for dresses made for Zaza. Madame Judith secured, too, a judgment for $800 against David Belasco.

Della Fox has signed to appear next season with the Rogers Brothers in their new farce. A year later she probably will star again.

Fay Templeton secured last week judgment for $525 in her suit against the Greater New York Amusement Company, Henry B. Sire, manager, for salary due while she was in Broadway to Tokio. Mr. Sire said that a check had been mailed to her, but Miss Templeton vowed that it had not been received, and judgment was ordered in her favor.

Frederick Stanford's farce, Cupid Outwits Adam, will reopen the Bijou Theatre in this city on Sept. 10.

Delmore and Wilson's tour in My Aunt's Nephew will be managed by Ira J. La Motte.

Mrs. Edwin Mordant wishes to deny the published report that she has been suffering with a sprained ankle.

"Lang's Official Guide to the Passion Play of Oberammergau" has been translated into English by Rose Bogart, corresponding secretary of the American Lecture Association of Chicago. Bolling Arthur Johnson, president and lecturer of the association, sent his secretary to the little Bavarian village with letters from United States officials, and she was received by one of the families of Langs, head of which is the burgomaster himself.

ENGAGEMENTS.

Jessie Mackaye, Theresa Vaughn, Adine Bouvier, Henry Norman, and Charles Dungan, with Jefferson De Angelis for A Royal Rogue.

For Dickson and Mustard's Humpty Dumpty: George H. Adams, W. H. Bartholomew, Joseph C. Smith, S. Olvio, the Lavelles, Zeda Fielding, Lida Dexter, Marguerite Williams, Helen Williams, Adams Sisters, Herald Comedy Quartette, Marta Brothers, and Alice Fisher.

Donald Weldon, with Harry Corson Clarke for What Did Tomkins Do.

Nellie Hawthorne, with the Rogers Brothers.

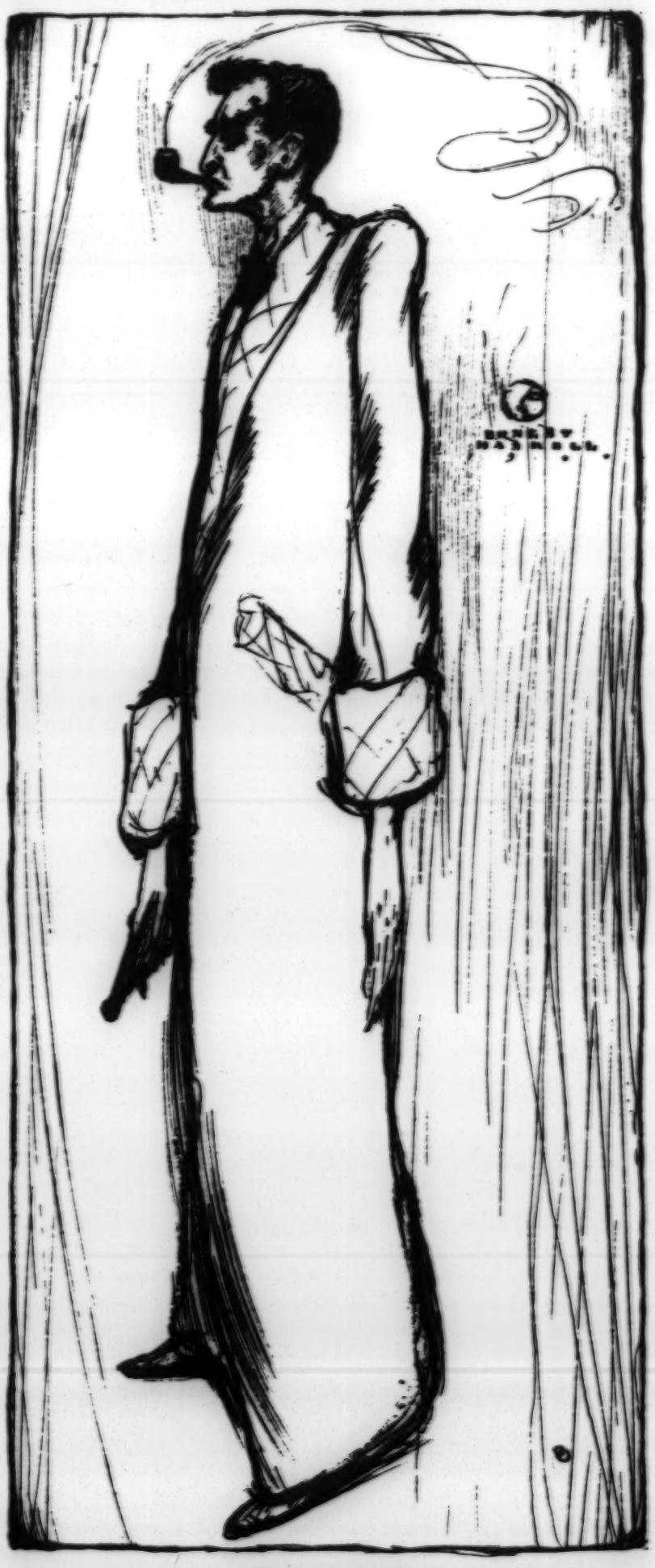
Walter E. Hitchcock, who has been a prominent member of the Criterion Amateur Dramatic Club, of Boston, has been engaged by Liebler and Company for The Choir Invisible.

Minerva Dorr, Lutie Page Mower, Bernice Norcross, and Fred Mower, with Frank M. Norcross for At the White Horse Tavern.

May Buckley, for Caleb West.

Wells J. Hawks, re-engaged as business-manager for the Academy of Music, Baltimore.

Eleanor Stuart and Ruth Dennis, re-engaged for next season with Mrs. Leslie Carter.



SHERLOCK HOLMES

A GREAT DRAMATIC LIBRARY.—III.

In addition to the old plays in the library of the late Thomas J. McKee, a very fine collection of early English poetry will be found and a choice assemblage of the modern poets. The bibliography of the old English plays is here continued from last week:

THE MOCK TEMPEST; or, The Enchanted Castle. By Thomas Duffet. 4to, 1675. Written as a counter attraction to Dryden's "Tempest." It met with some success on its production, but finally failed.

MONEY IS AN ASS. A comedy by Thomas Jordan. 4to, 1668.

Jordan succeeded Tatham as "City Poet." He was an actor, being a member of the Red Bull company. He wrote three or four other plays, besides many pageants. There is an edition printed in 1663.

MONSIEUR D'OLIVE. A comedy by George Chapman. 4to, 1606.

This play was very successful at the Black Friars, acted by Her Majesty's children. Chapman was well received among the poetic writers of his time for his translations as well as his original writings. He joined Ben Jonson in the composition entitled Eastward Hoe. He also translated Homer, Hesiod and Museus, which works were esteemed well done in that infancy of translation. His theatrical pieces number thirteen.

MONSIEUR THOMAS. A comedy by John Fletcher. 4to, 1639.

A capital play, full of comic humor and of excellent quality.

THE MULBERRY GARDEN. A comedy by Sir Charles Sedley. 4to, 1675.

A very excellent comedy. Shadwell says, "I have heard Sedley speak more wit at a supper than all my adversaries, putting their heads together, could write in a year."

MULLEASSES. An Excellent Tragedy of Mulleasses the Turke, and Borgias, Governour of Florence. 4to, 1632.

This is simply an edition of John Mason's tragedy, The Turke, which was printed in 1610.

THE MUSES' LOOKING GLASS. A comedy by Thomas Randolph. 4to, 1638.

Mr. Campbell says: "His wit and humour are very conspicuous in the Puritan characters, whom he supposes the spectators of his scenes in the Muses' Looking Glass."

MUSTAPHA, the Son of Solyman the Magnificent. A tragedy by Roger, Earl of Orrery. 4to, 1672.

"The theme is all love and honor." The scene is laid in Hungary.

A NEW TRICK TO CHEAT THE DEVIL. A comedy by R. Davenport. 4to, 1639.

This play was successful. Scene, London. Of the author but little is known.

A NEW WAY TO PAY OLD DEBTS. A comedy by P. Massinger.

One of the best of the standard comedies. "The character of Sir Giles is, without exception or reservation but in favour of Shakespeare, the most grand, resistless and effective portrait of villany in the whole range of English literature. It has little variety, little relief; but as a picture of terrific and untameable passions leading to the commission of the most odious crimes it stands without a rival. The wonderful compound into which it has been wrought could only have been accomplished by a mind profoundly conversant with the intricacies of human nature, and endowed with the extraordinary faculty of combining and generalizing the result of its observation."—F. W. Hawkins.

NICOMEDE. A tragi-comedy by John Dancer. 4to, 1671. Translated from the French of Corneille.

THE NIGHT WALKER; or, The Little Thief. A comedy by John Fletcher. 4to, 1661.

This was acted by Her Majestie's servants at the Private House in Drury Lane.

THE NOBLE SOLDIER; or, A Contract Broken Justly Revenged. A tragedy by Samuel Rowley. 4to, 1634. The preface states the piece was successful.

THE NORTHERN LASS; or, A Nest of Fools. A comedy by Richard Brome. 4to, 1632.

This is one of the best of this author's plays; it met with great applause in the representation, and it is highly commended by his contemporaries, Ben Jonson, Ford, Decker and others, in complimentary verses.

THE NOBLE STRANGER. A comedy by Lewis Sharpe. 4to, 1640.

Langbaine speaks well of this play, recommending the parts of Pupillus and Mercutio.

NORTHWARD HOE. A comedy, sundry times acted by the children of Paul's; by Thomas Decker and John Webster. 4to, 1607.

A part of the plot, that of Greenshield and Featherstone's pretending to Mayberry that they have both seen his wife, and of their coming to a knowledge of each other by means of her ring, is borrowed from Malespini.

THE NOVELTY; or, Every Act a Play. By P. Motteux. 4to, 1697.

On the title it is called "A short Pastoral, Comedy, Masque, Tragedy and Farce, written by Mr. Motteux and other Hands."

THE NUPTIALS OF PELEUS AND THETIS. A new Italian comedy, etc.; made English by a nearer adherence to the original than to the French translation, by James Howell. 4to, 1654.

"Mr. Howell was undoubtedly a man of most extensive knowledge, a most perfect linguist, and very well versed in modern history, more especially that of the countries through which he had traveled."—Biog. Dramatica.

ŒDIPUS, KING OF THEBES. A tragedy by John Dryden and Nathaniel Lee. 4to, 1679. Acted at the Duke's Theatre.

The first and third acts were written by Dryden, the remainder by Lee. "At a representation of this play in Dublin, where Elrington acted the part of Œdipus, one of the instrumental performers, who was sitting in the orchestra, was affected in so violent a manner with the feigned distraction of that monarch, that he was immediately seized with a real madness, which, if we are not mistaken, never left him but with life."—Biog. Dramatica.

ŒNONE. A pastoral. 4to, no date. Printed with other pieces attributed to Robert Cox, comedian.

This author, upon the suppressing of theatrical representations by the Puritans, wrote many drolls or farces, some of which are to be found in Kirkman's "The Wits: or, Sport upon Sport."

THE OLD LAW; or, A New Way to Please Ye. A comedy by P. Massinger, Thomas Middleton and William Rowley. 4to, 1656.

This comedy has considerable merit.

THE OPPORTUNITY. A comedy by James Shirley. 4to, 1640.

The hint for part of this play, the resemblance of Aurelio to Borgia, is taken from The Comedy of Errors.

OROONOKO. A tragedy by Thomas Southerne. 4to, 1696.

This play met with great success when first produced. The love of Oroonoko for Imoinda is admirably drawn.

THE ORPHAN; or, The Unhappy Marriage. A tragedy by Thomas Otway. 4to, 1680.

"Next to Shakespeare, the greatest genius that England ever produced in tragedy."—Goldsmith.

OTHELLO, THE MOOR OF VENICE. A tragedy by William Shakespeare. 4to, 1687.

PASTOR FIDO; or, The Faithful Shepherd. A pastoral, by Sir R. Fanshaw. 4to, 1648. The scene lies in Arcadia.

PATHOMACHIA; or, The Battle of Affections, shadowed by a faigned Siedge of the Citie Pathopolis. Anonymous. 4to, 1630. The running title of the piece is Love's Loadstone.

PERKIN WARBECK, the Chronicle History of a Strange Truth. By John Forde. 4to, 1634.

Scene, England. "Founded on the history of the Pretender to the Crown, who caused himself to be proclaimed King of England, declaring himself to be Richard, Duke of York, brother to Edward V., who lost his life in the Tower."—Biog. Dramatica.

PHILOTAS. A tragedy by Samuel Daniel. 4to, 1623.

This play is esteemed a good one, but met with some opposition; not on account of any deficiency in the poetry or in the conduct of the design, but from a suspicion propagated by some of the author's enemies, that he meant to personalize, in the character of Philotas, that unfortunate favourite of Queen Elizabeth's, the Earl of Essex; which obliged him to enter on his vindication from that charge in an apology printed at the end of it.

THE PHŒNIX IN HER FLAMES. A tragedy by Sir W. Lower. 4to, 1639.

Langbaine supposes this to have been the author's first attempt, it having been written before he was knighted. Scene, Arabia.

THE PICTURE. A tragi-comedy by Ph. Massinger. 4to, 1630.

This play was successful, and deservedly so, for it is excellently written. The entire plot, incidents, etc., are taken from the second volume of Painter's "Palace of Pleasure," the twenty-eighth novel, "A Lady of Roeme," in the edition of 1567.

THE PLATONIC LOVERS. A comedy by Sir William Davenant. 4to, 1636. Acted at Black Friars.

A PLOT AND NO PLOT. A comedy by J. Dennis. 4to, no date [1697].

This play was intended by its author as a satire upon the credulity of the Jacobite party.

POMPEY THE GREAT. A tragedy by Edmund Waller. 4to, 1664.

This is a translation from the "Pompée" of Corneille.

THE POOR MAN'S COMFORT. A tragi-comedy by Robert Daborne. 4to, 1655. Acted at the Cock-pit, Drury Lane.

THE PRINCESS OF CLEVE. A tragi-comedy by Nat Lee. 4to, 1689.

This play is founded on a French romance of the same title; and the famous invective against women, which is spoken by Poltrot in the fifth act, is borrowed from a romance called "The French Rogue." The scene is laid in Paris; but the obscenity of some parts of the play is to be censured.

THE PROPHETESS; or, The History of Dioclesian; with alterations and additions, after the manner of an opera, by T. Betterton. 4to, 1690.

This is Beaumont and Fletcher's play of the same title, altered into the form of an opera by the addition of several musical entertainments, composed by Henry Purcell. A prologue, written by Dryden, gave great offense to the Court.

THE PROVOK'D WIFE. A comedy by Sir John Vanbrugh. 4to, 1697.

This comedy has many fine scenes in it, and the character of Sir John Brute is finely drawn. There is too much loose wit and libertinism of sentiment. Collier severely censured the play, and the author replied in a work entitled, "A Short Vindication of the Relapse and the Provok'd Wife from Immorality and Prophaneness," 1698. Collier replied in his "Defence of the Short View," 1699.

PSYCHE. A tragedy by Thomas Shadwell. 4to, 1675.

This is Shadwell's first piece in rhyme, for which some of his contemporary critics were very severe upon him. The plot of the play, he states, is partly founded on Apuleius' "Golden Asa," and partly on the French "Psyche."

THE QUEEN'S ARCADIA. A pastoral tragi-comedy by Samuel Daniel. 4to, 1623.

This piece was presented to Queen Anne, wife of James I., and her ladies, by the University of Oxford, in Christ Church, in August, 1605, and is dedicated in verse to Her Majesty. In an account of the royal visit to Oxford, 1605, it is stated, "that there was an English play acted before the Queen and young prince; it was penned by Mr. Daniel, and drawn out of Fidus Pastor, which was sometimes acted by King's College men in Cambridge. I was not there present, but by report it was well acted and greatly applauded. It was named Arcadia Reformed." This was no doubt The Queen's Arcadia.—Hazlitt.

THE QUEEN'S EXCHANGE. A comedy by Richard Brome. 4to, 1657.

The title-page states, this play was acted at the Black Friars with great applause; but the publisher, in the address to the reader, states that he did not know either the time of its composition or the place of its performance. It was reprinted with the title of The Royal Exchange, in 1661.

THE QUEEN'S MASQUE. The Masque of Queens, celebrated from the House of Fame by the most absolute in all State and Titles, Anne, Queen of Great Britain, with her Ladies, at Whitehall, Feb. 2nd, 1608-9. Written by Ben Jonson. 4to, 1608-9.

The dedication in this edition is omitted in the folio of 1616.

RAM ALLEY; or, Merry Tricks. A comedy by Lodowick Barrey. 4to, 1611, and 4to, 1636 (copy of each).

The incident of William Smallshank's decoying the widow Taffeta into a marriage is a circumstance in Killigrew's "Parson's Wedding;" it is also in The English Rogue. Acted by the children of the Revels.

THE RAPE OF LUCRECE. A true Roman tragedy, by Thomas Heywood. 4to, 1608 and 1630 (copy of each).

The plot is taken from Livy, Florus, Valerius Maximus and other Roman historians.

REGULUS. A tragedy by John Crowne. 4to, 1694.

The story is to be found in Livy, Florus, etc. The play was produced in 1692.

THE REHEARSAL. A comedy by the Duke of Buckingham. 4to, 1672.

This was written in 1663-4, and rehearsed several times before the plague in 1665, but was stopped by that calamity. The poet was originally called "Bilboa," and was intended for Sir Robert Howard; but when Dryden, on the death of Sir W. Davenant, became laureate, and the evil greatly increased by his example, the Duke thought proper to make him the hero of his piece, changing the name of 'Bilboa' into 'Bayes;' yet still, although Dryden's plays became now the more particular mark for his satire, those of Sir R. Howard and Sir W. Davenant by no means escaped the severity of its lash."—Hazlitt. The part of Bayes was frequently taken by Garrick, who, by his remarkable mimetic powers, in his instructions to the players gave the particular manner and style of acting of the most notable of his contemporaries.

THE RENEGADO. A tragi-comedy by Phil Massinger. 4to, 1630.

This was esteemed a very good play; it has complimentary verses by J. Shirley and D. Larkyn.

THE RETURN FROM PARNASSUS; or, A Scourge for Simony. 4to, 1606.

Was "publiquely acted by the students of Saint John's Colledge in Cambridge." This very witty dramatic satire contains some curious notices of Shakespeare, Marlow, Spencer, Drayton, Ben Jonson, Churchyard, and other dramatists and poets of the period, some of whom are treated with severity. Of Shakespeare it is said, "A sweeter swan than ever sung in Poetry," and in a second place:

> Who loves Adonis' love, or Lucre's rape?
> His sweeter verse contains hart robbing life,
> Could but a graver subject him content
> Without love's foolish languishment.

Kempe, the famous actor, is made to say: "Why, here's our fellow Shakespeare put them all downe; I and Ben Jonson too. O that Ben Jonson is a pestilent fellow; he brought up Horace, giving the poets a pill, but our Shakespeare hath given him purge that made him beray his credit."

THE REVENGE OF BUSSY D'AMBOIS. A tragedy by Geo. Chapman. 4to, 1613.

This play is not so good as the "Bussy D'Ambois" by the same author. Nat Field was famous in the part of Bussy D'Ambois, and from Durfey's dedication we find that Hart was equally so.

THE RIVAL FRIENDS. A comedy by Peter Hausted. 4to, 1632.

This very curious and amusing play was "acted before the King and Queen's Majesties, when, out of their princely favour, they were pleased to visit their University of Cambridge, on the 19th day of March, 1631." On the title it states it was "cryed doowne by Boyes, Faction, Envie, and confident Ignorance, approved by the Judicious, and now exposed to the Publique Censure." The dedication is in the same style, being a copy of verses inscribed, "to the Right Honourable, Right Reverend, Right Worshipful, or whatsoever he be, or shall be, whom I hereafter may call Patron." The scene between Loveall, Mungrell, and Hammershin, in the third act, is copied fgrom that between Truewit, Daw, and La Foole, in the fourth act of Ben Jonson's "Silent Woman."

THE RIVAL KINGS; or, The Loves of Oroondates and Statira. A tragedy by John Banks. 4to, 1677.

Th's play is written in rhyme, and the plot taken almost entirely from the Romance of Cassandra, except what relates to Alexander.

ROLLO, DUKE OF NORMANDY. A tragedy by John Fletcher. 4to, 1640.

Esteemed an excellent tragedy and received with much applause.

THE ROMAN ACTOR. A tragedy by Philip Massinger. 4to, 1629.

Among the names of the actors are those of John Lewin, Joseph Taylor, and other actors of Shakespeare's time. Acted at the Black Friars.

THE ROYAL MASTER. A tragi-comedy by James Shirley. 4to, 1638.

Acted in Dublin at the Theatre, and at the Castle, before the Lord Lieutenant; from the complimentary verses prefixed to it it probably was successful.

THE ROYAL SHEPHERDESS. A tragi-comedy by Thomas Shadwell. 4to, 1669.

Shadwell acknowledges in his Epistle to the reader, this play is not his own, but taken from Fountain's comedy, The Rewards of Virtue. It was acted six days successively and met with considerable applause.

RULE A WIFE AND HAVE A WIFE. A comedy by John Fletcher. 4to, 1640.

"Observing throughout these authors, particularly Fletcher, to whom solely this play is attributed, a continual disposition to treat female errors with severity, it is not wonderful that he could not resist the temptation of devoting a whole piece to the picture of a character of entire libertinism. By the words in the second act:

> He is an ass not worth acquaintance,
> That cannot mould a devil to obedience.

the author seems to intend a contrast between the characters of Perez and Leon, as well in their institution as their progress in the action of the drama; whereas Leon is, in truth, rather an instance that the dissimulation of one sex can exceed the penetration of the other, than that an ass can rule a vixen. The two actions of the play are conducted with very happy coincidence. It is replete with comic incidents; all of which fall out very naturally, and justly entitle it to the high applause it has always received on the stage."—Philip Neve.

SALMACIDA SPOLIA. A masque. Anonymous. (Sir W. Davenant). 4to, 1639.

The scenes and machines, with their descriptions and ornaments, were invented by Inigo Jones, and the music composed by Mr. Lewis Richard. Jones' original "groundplatt of a sceane where the side peeces of the sceane doe altogether change with the back shutters comparted by the sceane of the King and Queen's Majesties Masque of Salmacida Spolia in the New Masquing Howse, Whitehall, 1640," is in M. S. Lansd. 1171.

SATIRO-MASTIX; or, The Untrussing of the Humorous Poet. By Thomas Decker. 4to, 1602.

This is a retaliation on Ben Jonson, who, in his Poetaster, had severely lashed Decker under the character of Crispinus; which he has returned in this play, by introducing Jonson on the stage, under the name of Horace, junior.

SAWNEY THE SCOT; or, The Taming of the Shrew. A comedy by John Lacy. 4to, 1698.

This is an alteration of Shakespeare's comedy.

THE SCORNFUL LADY. A comedy by Beaumont and Fletcher. 4to, 1616.

This play is an exceedingly good one. "Dryden, in his 'Dramatic Essay,' finds fault with it for want of art in the conclusion, with reference to Morecraft, the usurer, whose conversion seems a little forced; and Sir Richard Steele, in *The Spectator*, No. 240, inveighs with great bitterness against the trivial, senseless and unnatural representation of Sir Roger, the chaplain. He admits, however, the excellence of the lady's character, whose foibles are drawn by one that had studied the sex. The term 'coquette,' which we have borrowed from the French, is our modern name for her who, in the seventeenth century, was called a 'Scornful Lady.'"—Biog. Dramatica.

THE SCOTS FIGARIES; or, A Knot of Knaves. A comedy by John Tatham. 4to, 1652.

Great part of this is written in the Scotch dialect and is an attack on the Scottish army and the Covenant. Tatham was the city poet during the reign of Charles I.

THE SCOWERERS. A comedy by Thomas Shadwell. 4to, 1691.

This has a great deal of low humor; the character of Eugenia seems to be closely copied from Harriet in Etherage's "Man of Mode."

SECRET LOVE; or, The Maiden Queen. A tragi-comedy by J. Dryden. 4to, 1669.

A portion of the plot is founded on a novel called "The History of Cleobuline, Queen of Corinth." The characters of Celadon, Florimel, Olinda, and Sabina are borrowed from the history of Pesistrata and Corintha, in the "Grand Cyrus." The author has also made some use of Shirley's Changes; or, Love in a Maze. "To the King's House, to see The Maiden Queen, a new play of Dryden's, mightily commended for the regularity of it, and the strain and wit; and, the truth is, there is a comical part done by Nell, which is Florimell, that I never can hope ever to see the like done again, by man or woman. The King and Duke of York were at the play. But so great performance of a comical part was never, I believe, in the world before, as Nell do this."—Pepys' Diary, March 2, 1666-7.

SEJANUS, HIS FALL. A tragedy by Ben Jonson. 4to, 1605.

This has a spirited defense of the play by the author, and nine copies of commendatory poems. When Jonson republished it in 1616, he says that it had outlived the malice of its enemies.

THE SEVEN CHAMPIONS OF CHRISTENDOME. By John Kirke. 4to, 1638.

The plot may be found in the "History of St. George," by Heylin, 1631.

SHE VENTURES, AND HE WINS. A comedy. 4to, 1696.

This was written by a young lady, who signs herself Ariadne. The plot is taken from a novel called "The Fair Extravagant; or, The Humorous Bride," by Mr. Oldys. The epilogue is by P. Motteux.

THE SHOEMAKER'S HOLIDAY; or, The Gentle Craft; with the humourous Life of Simon Eyre, Shoemaker, and Lord Mayor of London. (Attributed to Dr. Barton Holyday.) 4to, 1618.

Not divided into acts. Dedicated to "All Good Fellows, Professors of the Gentle Craft, of what Degree soever;" the plot is from the novel of same title.

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SAN FRANCISCO.

[illegible] have Henry Miller with us. With [illegible] company of the [illegible] visited us in years, the clever actor opened a ten weeks' engagement at the Columbia June 25. He has with him actors and actresses belonging to various companies who have traveled from all parts to unite their strength at San Francisco for a Summer season. To them the balmy Frisco [illegible] are welcome as a delicious change from the [illegible] work is no doubt delightful during the [illegible]. The result is that [illegible] at a time when things would [illegible] ensemble. The play produced [illegible] Miss Hobbs. The audience [illegible] must have satisfied even Henry [illegible] and as each [illegible] stepped into view he or she was [illegible] a speech, of course, [illegible] changed his voice. He got [illegible] course of the week, and is all [illegible] right. As for the play, it was frothy and [illegible], but amusing to a degree. Miller and Margaret Anglin had the star parts. Miller's Wolf [illegible] was done in the earnest, convincing style for which he is so admired. Margaret Anglin was [illegible], of course. She is all vivacity and grace and seems to know how to dress better than any woman living. The house went wild over her at all stages of the play. Frank Worthing was delightful as the irate husband. San Franciscans have heard of his successes in the East since he left Frawley three years ago, and he came in for a great ovation. The part, of course, was too subdued to enable us to see him at his best. Margaret Dale was the idol of the chappies. She looked positively bewitching as the young wife, was beautifully dressed and won all hearts. Mrs. Whiffen's charming manner was seen to advantage in the part of the aunt. She is of the old school and made a great hit. William Courtenay was excellent as the awkward young man. In fact, the whole was a success, and the Miller season was sent on its way with a snap that insures prosperity to the end. The play for 2 is The Tree of Knowledge, by R. C. Carton. This will reintroduce us to old favorites who took no part in Miss Hobbs. Charles Walcot, Edward M. Morgan, Frank Lamb, and Sadie Martinot will appear in the cast. Miller plays Brian Hollingsworth, and Miss Anglin the adopted daughter. Frank Worthing has a good part, also Miss Whiffen. Big business is being done.

Another item of interest is the appearance 2 of T. Daniel Frawley's new co. at Morosco's Grand. Frawley's ambition is realised; he has secured a theatre in San Francisco and will really embark upon the managerial sea as a producer. The opening play will be Children of the Ghetto. The cast is a strong one. Wilton Lackaye, remembered here for his Svengali, will appear in his original character of Reb Shemuel. Rosabel Morrison has the other chief part as Hannah. Others in the cast are Wallace Shaw, Henry Roberts, George Gaston, George McQuarrie, Clarence Chase, H. J. Duffield, Milly Reginald Travers, J. P. Armory, Robert Greppo George W. Bowman, Edward Quillver, Stanley Cook, Harold Gilbert, George Lansing, Charles I. Bullock, Herbert Martin, Walter Gay, Marion Barney, Pearl Landers, Christine Hill, Phosa McAllister, Grace Cahill, Ruth Berkeley, Margo Duffet, Margaret Smith, and Alice Evans. The production is looked forward to with much interest. Popular prices will be charged. Frawley deserves to succeed, and all here wish him well.

A Milk White Flag enjoyed a good second week at the California 24-30. A Day and a Night 1. The farce has never been played in San Francisco. The entire strength of Dunne and Ryley's co. is in the production.

The run of Sapho at the Alcazar comes to an end 1. Florence Roberts will next be seen as Carmen, commencing 2. Lorena Atwood will renew her acquaintance with the San Francisco public in this play. White Whittlesey will be seen in the part of Jose.

The Geisha was revived at the Tivoli 25. An excellent performance was given. Edwin Stevens appeared in his old character of the Marquis Imari. Ferris Hartman showed his versatility by a really artistic rendition of the part of Wun Hi. Helen Merrill made a very sweet O Mimosa Sam. Annie Myers was excellent as Mollie Seamore. W. H. Batchelor is making many friends by his masterly handling of the orchestra. The Geisha will run a week or two longer.

At the Grand Opera House 29 a monster benefit performance was given for the widow and children of John Edward Sweeney, a heroic fireman, who lost his life in saving another during a recent fire. Fully 3,500 people were packed in the theatre, and 2,000 more were turned away. The bill consisted of a minstrel show, in which Ferris Hartman, Edwin Stevens, Harry Cashman, Harry Richards, Arthur Messmer, J. P. Wilson, Joseph Weisner, Thomas Finch, William Strong, Joseph Fogarty, Morris L. Perron, Fred Kavanagh, Harry Meyers, and Aubrey Davenport were conspicuous; Lewis Morrison recited Henry Irving's "My Uncle," Florence Roberts, Mathews and Bulger, White Whittlesey, Walter Jones, Mary Marble, Etta Butler, Mae Tunison, Edna Davenport, the Wilson Family, all did a turn. Tickets amounting to $3,339 were received at the box-office, but this does not represent one-half the proceeds of the entertainment.

FRED S. MYRTLE.

MILWAUKEE.

The Salisbury Stock co. produced The Girl I Left Behind Me at the Davidson 1 before a large house despite the very hot weather. The production was in every respect a credit to the co. and both press and public have accorded it the highest praise. Aubrey Boucicault as Hawkesworth played with a fine sense of restraint and moderation, and imparted to the character a manly dignity and earnestness that were appropriate and effective. In Kate Kennion Selene Johnson found a congenial role, and exhibited considerable dramatic strength and intellectual force. De Witt C. Jennings offered a portrayal of Major Burleigh that was one of the best features of the performance. Charles Harbury was a splendid General Kennion, Leighton Leigh a forceful Lieutenant Parlow, John Daly Murphy an enlivening Dr. Penwick, and Randolph Curry a handsome and soldierly Sergeant Dix. Osborn Searle attracted particular notice for his very intelligent and artistic conception of Private Jones. W. H. Turner presented the Indian Chief Ladru in a conservative and dignified manner, Townsend Walsh contributed a clever illustration of McGlynn, and Baby Glass as Dick and Sydney Ainsworth as Andy Jackson, filled their roles admirably. Jane Peyton was a bright, vivacious figure as Lucy, and showed her special adaptability to light comedy roles. Lydia Dickson as Wilbur's Ann elicited much laughter; she appreciated the eccentricities of the character, and was legitimately funny. Nellie Callahan played the Indian girl Fawn very creditably, and the extra people performed their duties intelligently. The value of Stage Director Forrest's services was apparent in the handling of the production. The scenic dressing was picturesque, and the interior decorations of the last act were so tasteful and complete as to arouse universal admiration. This department belongs to Osborn Searle, and he certainly understands it thoroughly. From beginning to end the performance held the interest and attention of the audience, and very hearty applause was frequently bestowed. What Happened to Jones 8-14.

The Thanhouser co. presented The County Fair at the Academy 2 before a big audience, and the patrons of this popular house never had a greater treat, for the performance was certainly an ideal one in every respect. R. C. Chamberlin impersonated Abigail Prue, and did it so well that nothing but praise could be said of his work. It was an extraordinary character study, replete with simple faith and honest simplicity, and it held the spectators' attention from the rise to fall of curtain. Antoinette Walker, who has been steadily winning admirers and friends at the Academy, scored an unqualified hit as Taggs. She had the right conception of this odd character, and instilled a proper amount of animation, droll humor and pathos into it. William Yerance did a beautiful piece of work as Otis Tucker, and presented every peculiarity of the character with delightful accuracy. One of the most remarkably lifelike portrayals seen at the Academy for some time was offered by Colin Campbell as Solon Hammerhead. Mr. Campbell's interpretation was without a flaw; it was a perfect type of New England rural life, and a gem of dramatic art. Donald Bowles gave an exceedingly clever illustration of Tim the Tanner. His work was natural and easy, and he won much well deserved praise. John M. Sainpolis gave a striking example of versatility, and a clever sketch of an ignorant country lad; Francis Willard was good as Parker. Lulu Hastings made a comely Maria Perkins, and Edith Evelyn was a picture of grace and sweet girlishness as Sally. Full attention was paid to the correct dialects, the costuming and accessories, and Frederick Paulding is entitled to great praise for his artistic and skilful direction of the production. Michael Strogoff 9-15.

Frederick Paulding will leave for a two months' vacation 10. Until his return to the Academy in September all productions of the Thanhouser co. will be given under the direction of John M. Sainpolis. Colin Campbell has been permanently appointed assistant director.

Jane Peyton (Mrs. Robert Curtis Brown) gave a delightful evening to several professional friends and others at her charming home 2.

Frances Desmond is resting here.

CLAUDE L. N. NORRIE.

ST. PAUL.

The Metropolitan Opera House was packed to the foyer by brilliant audiences June 26, 27, when N. C. Goodwin and Maxine Elliott admirably presented When We Were Twenty-one. Mr. Goodwin and Miss Elliott are pronounced favorites with St. Paul audiences, and they received a royal welcome. The play was beautifully staged and elegantly costumed. In the character of Richard Carewe Mr. Goodwin has opportunity to display his ability in the portrayal of subtle and emotion and repose. No better part could have been given this versatile comedian and the complete ease with which he carried the role evidenced its fitness. No part Mr. Goodwin has ever essayed upon the local stage equals his Richard Carewe. Maxine Elliott plays Phyllis with a delightful naturalness and charm of manner that are quite inimitable. Miss Elliott's acting in the second and fourth acts was capital. Henry Woodruff won well deserved praise for his excellent impersonation of "the Imp." Yashel Haskins appeared to advantage in the role of Kara Chinesk. Excellent work was also done by Neil O'Brien as Sir Horace Plumely, Frank Gillmore as Colonel Graham, Clarence Handyside as Terrance McGrath, and Thomas Oberle as David Hirsch. The other characters in the cast were in excellent hands. The tenth regular season of the Metropolitan will began Sept. 2 with Quo Vadis.

The Pike Theatre co. delighted large and appreciative audiences at the Grand Opera House 1-4, giving a very creditable presentation of Friends. Each character was cast fittingly, and the pretty story was admirably interpreted by this excellent co. Sarah Truax has a graceful and pleasing personality, and is a refined and charming actress. Her work is ever of high standard, and she reads her lines beautifully. In the role of Marguerite Otto she found opportunity to display her fine dramatic ability and her rich contralto voice was heard to advantage in "Good-By" in the second act. Fred J. Butler contributed a masterful piece of acting in the part of Hans Otto that won for him merited recognition. Joseph B. Everham was particularly happy in the part of John Paden, Sr. He is a clever entertainer and always wins the hearty plaudits of his St. Paul admirers. Byron Douglas as John Paden, Jr., and Charles Wyngate as Karle did full justice to their roles and created a decidedly favorable impression. Herschel Mayall as Harold Bunting, the villain, was artistic. Lilla Vane made a winsome Jennie Weatherby. Angela Dolores was a handsome Miss Hartman, and Katherine Fisher a pleasing Miss Wolff. Frederick Wallace as Henry, and Miss Duncan as Marie sustained their roles acceptably. Alfred Fisher is an efficient stage-manager, and the stage settings of the plays presented by the co. are perfect to the smallest details. Jim the Penman 5-7. Boston Lyric Opera co. 8-14.

Manager Theodore L. Hays, director of amusements for the Rapid Transit Company, is placing good attractions at the popular Lake resorts.

The Scandinavian Singers' Associations will give a grand concert at the People's Church 7.

Strong musical attractions, sports, and fireworks are offered at White Bear Lake, Wildwood and Como Park for the Fourth.

GEORGE H. COLGRAVE.

DENVER.

Neil Burgess, supported by the Bellows Stock co., in The County Fair, drew very large houses at Elitch's Gardens June 24-30. While The County Fair is perhaps the least interesting of the plays of The Old Homestead class, it nevertheless has about it elements appealing to all classes of theatregoers and proved an amusing and enjoyable entertainment. The Abigail Prue of Mr. Burgess is a quaint and remarkable character study, and in its own peculiar line it would be difficult to conceive a more artistic impersonation. Fred Perry as Otis Tucker shared honors with the star. In make-up, costuming and enactment Mr. Perry's finished rendition left nothing to be desired. William F. Owen also did excellent work. J. Brandon Tynan's Tim was neatly done. George Soule Spencer is evidently more at home in the legitimate than in comedy, if we may judge by his walk. Then, too, he played the Yankee farm hand with a Southern dialect. Jessie Izett was quietly effective in the few opportunities afforded by her part. Blanche Kelleher did considerable with the part of Taggs, and was vivacious and earnest. Robert Dronet in A Social Highwayman, with Fred Perry, Mary Hampton, and the Bellows Stock co., is the next offering.

At Manhattan business is improving, and The Lost Paradise, notwithstanding its lack of novelty, having already received three or four productions by local stock cos., nevertheless did fairly good business and was well received. Eugene Ormonde was natural, quietly intense and forceful as Reuben Warner, and did the best work of his present engagement. Mary Hampton did not seem in good voice, and was at times listless as Margaret Knowlton. Hardie Kirkland made an excellent Ralph Standish, acting it with appreciation and understanding. John T. Sullivan played well in a character as Mr. Knowlton. There is a polish and a finesse about Mr. Sullivan's work that are very pleasing. Louise Mackintosh did not seem quite as much at home in the character of Mrs. Knowlton, as is her wont. Ethelyn Clements was an acceptable Polly. William Parke contributed a neat character bit as old Bennet the workman. Marie Louise Algen's Cinders was exceedingly well played. This actress has a pleasing way of catching the true spirit of comedy and artistically depicting it. Katherine Field did effective work as Nell. The Lost Paradise was well staged, the interior of the factory, with the machinery at work being an especially effective setting.

Neil Burgess in The County Fair comes to Manhattan week commencing 1, at the conclusion of his run at Elitch's Gardens. An attempt was made by his manager, Jules Murry, to restrain Mr. Burgess from appearing at Elitch's last week owing to his contract calling for the appearance of Mr. Burgess at a down town theatre this Fall. The injunction was not granted. Later the date for the downtown theatre was canceled.

F. E. CARSTARPHEN.

PORTLAND, ORE.

Cordray's was the only playhouse open week of June 25. A Spring Chicken was the attraction. Business was uniformly good throughout the week. Rose Sutherland was the star of the show. A deal of the performance fell to her. Burt Platt made an excellent comedian. His banjo plunking and saxophone playing were capital, and were appreciatively encored. Harry Armstrong, Mabel Casedy, Adah Sherman, and Harry Le Compte came in for deserved attention. A Spring Chicken practically closed the season of Cordray's. The house will remain dark until about the middle of September.

The fourth and final concert for this season of the Portland Musical Club was given at Arion Hall 28. Anna Miller-Wood, of Chicago, in songs of various nations, delighted an appreciative audience as the singer for the occasion. Edgar E. Coursen was the accompanist. Naturally, he contributed materially to the success of the concert. Some of the selections given by Miss Wood, all of which were with exquisite expression, were Lechi's "Love Me or Not," Scarlatti's "Gia il Sole," two Scotch songs, "Wilt Thou Be My Dearie?" and "My Boy Tommy," "Bergeretti," Foote's "A Swallow Flying South," "Love Me If I Live," and "Irish Folk Song."

A testimonial concert and reception tendered Jennie Norelli 30 at Arion Hall, prior to her departure for Paris, filled the hall with a goodly lot of Portland music-lovers. The programme was markedly Scandinavian. Beginning it was Grieg's "Solveigs Sang," which was, perhaps, the finest number on the programme, followed by Bohman's "Norrianningens Hemiangton," Hallstrom's "Den Bertagna," A. G. Signell's chorus of sixteen in Norwegian and Swedish songs, Ernst Skarstedt's original poem apropos of Madame Norelli, and two recitations by Waldemar Seton.

At Allsky Hall 30 the pupils of Eugene and Joseph Stebinger gave a very successful violin and piano concert to a good audience.

O. J. MITCHELL.

PROVIDENCE.

At the Empire 2-7 Katherine Rober and her co. gave performances of A Nutmeg Match and The Lady of Lyons to the usual large audiences. Specialties were given by Grant and Taylor, McCloud and Melville, and Bessie Taylor. The Clemenceau Case and She Couldn't Marry Three 9-14.

At the Providence 2-7 the Wilbur Opera co. scored another success with Pinafore. It is believed by many to be the best effort the co. has yet made and many in the large audience were carried back to the days of the old Park Garden when the production was given by Charles Drew, Stanley Felch, W. S. Daboll, and others. In the Wilbur cast were Richard Harlow as Little Buttercup, Hattie Richardson as Josephine, J. E. Conly as Ralph Rackstraw, Harry Lane as Dick Deadeye, Harry Hermsem as Sir Joseph Porter, Gus Vaughn as Captain Corcoran, and J. C. Harvey as sergeant of marines. The principal parts were all admirably played and the large chorus sang exceptionally well. Master Gabriel, Anna Laughlin, and Lamar Brothers appeared in specialties. Same co. and Pauline Hall 9-14.

Manager Maud Daniel, of the Wilbur Opera co., has designated Monday and Thursday afternoons as "Bon Bon Matinees." On these occasions a box of chocolates will be given to each woman attending.

The Banda Napoli, Signor Capone leader, has recently been enlarged to forty members, several of whom came from the Banda Rossa. They will go on a concert tour next season.

The evening concerts by the American Band at Roger Williams Park are very popular.

Harry Odlin and his brother Charles, who are tenting at Edgartown, Mass., report great luck blue fishing. Hardly a day passes but that these two enthusiasts go outside and they always return with good catches.

HOWARD C. RIPLEY.

MINNEAPOLIS.

N. C. Goodwin and Maxine Elliott played a brief but brilliant engagement at the Metropolitan Theatre June 28, 29, in When We Were Twenty-one. Mr. Goodwin and Miss Elliott were most cordially received in their respective roles. Their support was excellent throughout. The Boston Lyric Opera co. presented The Fencing Master 1-7, opening to fair business. The performance was not quite up to the standard set by this admirable organization. The work of several of the individual members, however, was praiseworthy, notably that of Josephine Stanton in the title-role, and Bertha Davis as Filippa. Henry Hallam also deserves mention for his Fortunio. Messrs. Henderson and Kunkel were, as usual, very amusing. Signor Dominico Russo, who was cast for the role of Count Guido, failed to appear at the opening performance, necessitating a rearrangement of the cast. The engagement closed 7.

The Banda Rossa continues to draw large and delighted crowds to the Lake Harriet Pavilion. Rarely, if ever, has better band music been heard here.

Josephine Bonaparte Rice, and Marie Madison have opened a school of acting, voice and physical culture at the Lyceum Theatre. It will be known as the Lyceum School of Acting.

F. C. CAMPBELL.

MONTREAL.

The production of a drama like Edmond Rostand's Cyrano de Bergerac is no light task for a stock co. to undertake, and the Baldwin-Melville Stock at Her Majesty's 2-7 deserve the highest credit for their presentation of it. Since his first appearance here with this organization, William Farnum has been a favorite and every one has looked upon him as a very capable actor, but his Cyrano was a surprise even to his warmest admirers. It was a thoroughly clever and artistic performance. J. W. Bankson handled the part of De Guiche with considerable skill. Lotta Linthicum made an excellent Roxane. Albert Brown was acceptable as Christian, and Thomas J. Keogh was a fair Ragueneau. The play was capitally staged and mounted. Business was exceptionally large. The Black Flag 9-14.

The Robinson Opera co. at the Arena Summer Garden gave The Mikado June 28-30 to well pleased audiences. Ben Lodge repeated his amusing performance of Koko, in which he made a hit here last season. Frank D. Nelson as Pooh Bah, Lizzie Gonzales as Pitti Sing, and Marie Laurens as Yum Yum were all good. On Dominion Day 2 The Mikado was given at the matinee and The Chimes of Normandy, The Merry War 5-7.

W. A. TREMAYNE.

CLEVELAND.

The severe hot weather of the past week has had its effect upon the attendance at the Lyceum Theatre, although the audiences were away above the average. Miss Blair's season, which closes 7, has been very successful, having eclipsed all former records.

The West Side Amusement Co. are making arrangements for building their new theatre in order to have it open early in the Fall.

WILLIAM CRASTON.

NEWARK.

The season here is over. The New Century was the last theatre to close its doors, which it did July 4, when the Brinker-Abell Stock co. concluded a successful engagement. Mr. Brinker had a benefit 3 which netted him a good sum. Miss Abell, at her recent testimonial, received a check for $1,000 and many handsome and costly gifts. Mr. Brinker and Miss Abell will head a stock co. here next season.

C. Z. KENT.

NEW ORLEANS.

Big crowds assemble nightly at Athletic Park, where Cavalleria Rusticana and Trial by Jury are being presented 2-7 to large audiences. The efforts of the co. in Cavalleria were particularly satisfactory. Paolcttti's Concert Band is heard before and after the opera. The Pirates of Penzance and The Chimes of Normandy 9-14.

J. MARSHALL QUINTERO.

CORRESPONDENCE

ALABAMA.

UNION SPRINGS.—ELY OPERA HOUSE (Henry J. Rosenstihl, manager): Philharmonic Club June 26 to capacity. The club is composed of thirty-five trained voices and may make a tour of neighboring towns.

ARIZONA.

PHOENIX.—PARK THEATRE (Frank Cooley, manager): Frank Cooley co. in Borrowed Till Midnight June 25-27, and Uncle Rob 28-30; fair business. Same co. 2-7 in Ten Nights in a Barroom, and Lieutenant Jack.

ARKANSAS.

HELENA.—A. G. Allen's New Orleans Minstrels under canvas 3; good performance and business.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Dark.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): The Frawley co.'s Quo Vadis closed a most successful run June 28 to give place to a special production of Children of the Ghetto, which packed the house for three performances 29, 30. Wilton Lackaye and Rosabel Morrison were especially engaged for the production. Sapho, with Keith Wakeman in the title-role, 1.

OAKLAND.—MACDONOUGH THEATRE (Ed Swift, manager): Kellar entertained large audiences June 25, 26. Oakland Stock co. in The Marble Heart 1-7.——DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. in The Girl from Chili 25-31; large business; fine performance. Maurice Stewart and James Corrigan did clever work. The Fatal Card 1-7.

SAN JOSE.—VICTORY THEATRE (Chalres P. Hall, manager): Kellar June 27; pleasing performance; good house.

COLORADO.

PUEBLO.—LAKE MINNEQUA THEATRE (William Meagher, manager): The Pringles June 24-30 in My Sweetheart to crowded houses.

DELAWARE.

MILFORD.—ARMORY HALL (J. T. Link, manager): The Chaperon was given 3 by an amateur co. and attracted unusual attention on account of the social prominence of the participants. Milford is as famous in a small way for its beautiful young women as is Baltimore on a larger scale. A large audience was present. With the exception of the lack of stage-management the entertainment was good. Old furniture and draperies from some of the old Southern mansions gave elaborate stage settings, while the costuming was beautiful. Where all were so earnest and capable it would be unfair to particularize. A new, original and very pretty scarf drill was done by the young women.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): The Dorothy Lewis Stock co. presented Young Mrs. Winthrop to large and appreciative audiences 2-4. Olive Martin as Constance Winthrop was very clever. Miss Butler and Miss De Vernon filled their roles in a manner that pleased all. Harry Glazier, Mr. Beckwith, and Mr. Johnson delighted their many friends. Too Much Johnson 5-7.

ILLINOIS.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Northwestern University Quartette and Maude Cahoon Reader pleased a small audience June 30. William Owen and Juliet Sager, assisted by local amateurs, will put on The Ironmaster 6. Duncan Clark's Minstrels 7. Van Dyke and Eaton co. 23-28.——ITEM: J. W. McConnell has been visiting William Owen.

AURORA.—ITEMS: Colonel J. H. Plain has handed in his resignation as manager of the Opera House to the stockholders. A meeting will be held shortly to select some one in his place. We are sorry to lose Mr. Plain as the house has done better under his management than ever before.

ROCKFORD.—HARLEM PARK THEATRE (W. G. Siggins, manager): Wade Opera co. presented The Beggar Student and Girofle-Girofla to fair business June 25-30.

INDIANA.

LOGANSPORT.—SPENCER PARK: Passion Play pictures June 25-4; large business; pleasing entertainments.

IOWA.

SIOUX CITY.—RIVERSIDE AERIAL CASINO (A. B. Beall, manager): Columbia Stock co. in Ten Nights in a Barroom 1-3. July 4 a big open air production of In the Trenches.——ITEMS: George D. Londen, formerly ahead of McPhee's co., is in town with the Des Moines Baseball Club, of which he is secretary.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): Gillingwater Stock co. June 25-30; fair business. Repertoire: The Galley Slave, East Lynne, The Phoenix, and Destiny.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Sapho for ushers' benefit June 28; fair audience.

M'GREGOR.—ITEM: The Warner Comedy co. is here for the Summer.

KANSAS.

TOPEKA.—Topeka's second annual Horse Show June 27-30 proved a most gratifying success from the artistic side, but owing to wind storms and floods of rain that came down in perfect Niagaras, and thus "all aggravatingly" scared off the paying spectators, the receipts were not as large as they should have been. Your correspondent knows nothing about horses, but made up his mind to do the best he could for The Mirror, so, borrowing a pair of army spurs from a returned volunteer, and a whip, with a mouthful of straw, and a reserve supply in his hand, he proceeded to get in everybody's way, admiring Theatrical Manager O. D. Woodward's wonderful dancing horse, "Limestone Belle," and after a dozen narrow escapes from horses' heels and followed by the blasphemous adieus of all the hostlers and riders, he got a safe high seat and soon had the satisfaction of seeing Messrs. Ashbrook and A. W. Armour take two apparently killing falls without batting an eye, and Dean Lee tip out of his high cart without disturbing the rakish set of his plug hat. Then he settled down to annoying every one around him trying to learn what all the rumpus meant.

THOMAS R. HYATT.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Projectoscope co. June 25; good co.; fair business.

KENTUCKY.

PADUCAH.—LA BELLE PARK: The stock co. presented Corolla and The Indian June 25-30; good performances.

LANCASTER.—GARRARD OPERA HOUSE (F. B. Fissenger, manager. Douglas, hypnotist, June 29; fair crowd; good performance.

MAINE.

PORTLAND.—CAPE COTTAGE PARK, McCULLUM'S THEATRE (Bartley McCullum, manager): The Girl I Left Behind Me 2-7; good business. Quo Vadis 9-14.——PEAK'S ISLAND, GEM THEATRE (C. W. T. Goding, manager): Lost, 24 Hours, 2-7; big business.——ITEMS: Myrtle May arrived at Peak's Island 1 from New York. She will appear with the stock co. 9.—Mr. and Mrs. A. D. Richardson gave a chafing dish party at their home 29 to a number of the profession. They have made hosts of friends since their arrival at Peak's.—George Osbourne, Sr., of the Gem co., was presented with an old oaken bucket with real moss on it, during the performance of A Fatal Card 29. The gift was from a number of yachtsmen who had heard George's rendering of the song of that name.—Among recent arrivals at Peak's are Louis F. Morrison, Blanche Hall, Lorle Eddinger, and George Allison.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Edmond Burroughs Stock co, June 28-30 to small business in The Arabian Nights, The Two Orphans, and The Embassy Ball. From Camden the co. departed for Boston, where it is to be reorganized to fill out dates for the remainder of the Summer season. Donnelly's Minstrels 3 drew well. Morrison Comedy co. 16-18. Toler-Jackson co. 19-21 canceled.

BANGOR.—THE NOROMBEGA (F. W. Reed, manager): Pat Maloney's Irish Visitors June 28-30; good and pleased audiences. Specialties by J. Butler Haviland, Marguerite Haviland, W. J. Holmes, and Little Ethel Nason were very good.

OLD TOWN.—CITY HALL (Gates and Woodman, managers): Pat Maloney's Irish Visitors 2; large and pleased audience.

BELFAST.—OPERA HOUSE (Bray and Maxfield, manager): Tommy Donnelly's Minstrels 4 pleased good house.

MASSACHUSETTS.

LYNN.—ITEMS: The local lodge of Elks will give a benefit at Salem 9, when they will present A Night in Bohemia, with the same cast of amateurs that recently appeared here.—The Turtle Club, composed of members of the Lynn Lodge of Elks, had an outing at Nahant 2.—Dan Daly, who is a member, had many members of the profession as his guests.—Thomas Cash, formerly at Watson's, here, is now treasurer at the Point of Pines Theatre.

MICHIGAN.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, managers): Katie Putnam in Fanchon the Cricket to good house 4.——EASTMAN SPRINGS (W. L. Bruce, manager): This new resort will open 6 with the Gilbert Holt Stock co. in Nugget Nell. This resort is an entirely new venture, being a splendid natural park one mile from the city, to which the electric cars run every fifteen minutes. It has sixteen springs of different mineral waters.

KALAMAZOO.—LAKE VIEW CASINO (Sam Mittenthal, manager): Clara Thropp closed a very successful week 1, having gained many friends. Bijou Stock co. 2-8 in His Last Chance. At the French Ball, and vaudeville to capacity; pleased audiences.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg' manager): Henry Starr Payne, mind reader, June 25-28; small houses; rain, Sevengals 16-21.——CITY OPERA HOUSE (John Wilhelm, manager): Dark.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Holden Comedy co. 2-7 did not arrive until 3 owing to a boat accident while en route from Marinette, Wis. They opened in Monte Cristo, and turned people away.

CALUMET.—THEATRE (John D. Cuddihy, manager): Altman Dramatic co, June 28-30; fair business; good performances. Plays presented: My Friend Tom, The Flood Tide, and Pipton's Thunderbolt.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): De Grey-Robson co. gave a benefit performance June 28, playing Caste; co. good; packed house.

MARQUETTE.—OPERA HOUSE (E. S. Bice, manager): The Evil Eye 3.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Warner Comedy co. to good business June 25-30. Plays: Brother and Sister, Sylva's Romance, After the Ball, Mercie's Marriage, Out in Arizona, The Diamond Thief, and What Happened to Smith.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): McEwen, June 29, 30; good houses pleased. Fane Farrell co, 2-7. Irving French co 9-11.

MISSOURI.

WARRENSBURG.—PERTLE SPRINGS CASINO (J. H. Christopher, manager): The stock co., now in its sixth week, continued to good business. David Garrick 1-7, with William Mong in the title-role, was a pronounced success. It was by far the best costumed play ever seen here. Mr. Mong gave an excellent portrayal. Margaret Nelson gave a fine interpretation of Ada Ingot. The Simon Ingot of Edward Curran was a good bit of acting. W. H. Harriman as Mr. Smith had a good conception of the part. Miss Desmond did a clever character portrayal of Mrs. Smith. Squire Chivy was well done by A. B. Jennings. John Fay, O. W. Montague, Willard Dashiell, and Madge Milton rendered their usual excellent support. Out of the Shadow, written by O. W. Montague, of the co., 8-14.

MONTANA.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Clara Hanmer co, June 25, 26; good entertainments; small houses. The Real Widow Brown 29 pleased a fair house. Nashville Students 13.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): The Real Widow Brown 10.

NEW HAMPSHIRE.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Remenyi Concert co. 10.

NEW JERSEY.

WASHINGTON.—OPERA HOUSE (Robert Pettr, manager): Lyle's Players June 25-30 in Mable Heath, The American Rose, A Noble Outcast, Our Country Folks, Camille, and Ten Nights in a Barroom; poor business; co. good.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): Quo Vadis 5.

NEW YORK.

BATAVIA.—ITEM: When next season opens Batavia will have a theatre of which it need not be ashamed. John Dellinger, of the Dellinger Opera House, has begun improvements that will completely change the interior. The stage is to be entirely reconstructed and thoroughly equipped, and will be arranged so that the largest productions may be put on without curtailing either the scenic or mechanical effects. Hurst, of Troy, will supply new scenery. A handsome new drop curtain is also being painted. Great changes will also be made in the auditorium. The main floor will be rebuilt on a slant, and new chairs will be placed in the house. The whole theatre will be finished in white and gold. Electricity will be used throughout the house. Manager E. J. Dellinger is making an effort to secure a superior line of attractions for next season.

HORNELLSVILLE.—ITEMS: Manager G. W. Herbert, of the Shattuck Opera House, is in New York for two weeks, combining business with pleasure.—Charles A. Bird, formerly manager of the Shattuck, and now treasurer of the Rays, is in town. Alvaro G. Bonner, treasurer of the Spooners, is also the guest of friends here.—Word has been received here of the serious illness of Helen Lord. Her parents have gone to Boston to bring her to her home here at the earliest possible moment.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees: J. J. Shubert, resident manager): The stock co., notwithstanding the extreme hot weather, attracted large and delighted audiences week 2-7, appearing in The Sporting Duchess. The Ironmaster 9-14.——LYCEUM THEATRE (A. E. Wolff,

manager): The Lady of Lyons pleased fine houses 2-7, as presented by the stock co. The Wife 9-14.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, manager): The eighth week of the Snow and Heron Stock co. opened 2 to what looks like the banner week of the season as far as attendance is concerned. In response to a voting contest Sapho was produced with Floy Crowell in the title-role, and she made a hit. A version was given that was entirely unobjectionable, and at the same time the interest was unbroken through the three acts. The co. gave good support. Romeo and Juliet 9.——PROCTOR'S (Fred F. Proctor, manager; F. F. Nash, resident manager): The Bond co. played 26-30 the curtain-raiser, An Awakening, and the comedy, An Arabian Night. School 2-4 crowded the house at each performance. The cast included Lionel Barrymore, Gustave Frankel, Francis Kingdon, Frederic Bond, Sumner Gard, Eva Vincent, Adelaide Keim, Frances Starr, Gertrude Lewis. Miss Starr again demonstrated her ability to assume by her very clever impersonation of Naomi. The specialties between acts were solos by Bettina Girard and imitations by Fialkowski. The Marble Arch and Our Boys 5-7.——ITEM: Lucy Spinney's engagement closed with the Bond co. 30, and she will be greatly missed. Among the principal parts she played were Bertha in Cricket on the Hearth, Lady Sneerwell in The School for Scandal, and a comedy part in My Uncle's Will. She made numerous friends during her stay here, and will be pleasantly remembered.

PENN YAN.—YATES LYCEUM (E. M. Groot, manager): The ushers' benefit June 27 drew a large and pleased audience. Forget Me Not was presented by local talent with Nellie Lyons Healy in the title-role. Miss Healy's handsome gowns were greatly admired. The stage was under the direction of Narisa Alvarez.

SYRACUSE.—VALLEY THEATRE (C. W. Daniels, manager): The Summer Opera co. opened the season with The Mikado 2-7 and drew good crowds. The performances were satisfactory. F. J. McCarthy as the Mikado, Delia Niven as Katisha, and Laura Moore as Yum Yum were especially good. Fra Diavolo 9-14.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): The Councillor's Wife 14. Gorton's Minstrels 26.——BROADWAY THEATRE (George L. Corliss, manager): Dark——CONVENTION HALL: Primrose and Dockstader's Minstrels Aug. 7. West's Minstrels 16.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Evil Eye June 25; pleased audience. Nashville Students 26.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): The Evil Eye June 28; good business; excellent performance. Irving French co. 14-16.

OHIO.

DEFIANCE.—ITEM: Francois Blanchard, of this city, will go with the Keystone Dramatic co. as musical director the coming season.

DELAWARE.—ITEM: Bids are to be opened on July 12 for the remodeling of the City Opera House. Every part of the theatre is to be rebuilt and refitted.

OREGON.

BAKER CITY.—NICHOLS' OPERA HOUSE (Nichols Brothers, managers): Edison's Moving Pictures June 25-28; good entertainment; poor business.

PENNSYLVANIA.

LANCASTER.—CONESTOGA PARK THEATRE (A. E. Reist, manager): The John E. Young Opera co. in Virginia, a comparative novelty here, did very large business 2-7. The comedy work of John E. Young and James A. Donnelly was especially clever. Minnie Jarboe and Ethel Vincent in leading roles were vivacious and sang well. The other parts were ably assumed by Minnie Arling, Warwick Ganor, Walter Thompson and George Romaine. Between the acts May Sherwood with five companions made a hit in coon songs. Two immense audiences attended the Fourth of July performances. The Lily of Killarney 9-14.

SCRANTON.—ITEMS: The Academy of Music and the Lyceum have been purchased recently by Casey Brothers, of this city.—Harvey R. Long has resigned his position as local manager of the Academy and the Lyceum, and next season will manage the Gaiety Theatre in this city, which is now being remodeled, and also the Bijou Theatre, Binghamton, N. Y.

POTTSVILLE.—ITEMS: The Academy of Music will open Aug. 10 under the management of John Whitely.—Fred Glenn, stage carpenter at the Academy of music, will be with the Maude Hillman co. next season.—The Elks will send a very large crowd to Atlantic City to the convention.

WILLIAMSPORT.—VALLAMONT PARK (J. A. Brosius, manager): Vallamont Stock co. 2-7 in The Red Cross Nurse and Hazel Kirke to large business; enthusiastic audiences. The specialty people, Louise Bates, and Messrs. Parkinson, Harris, and Everetta, scored hits.

READING.—CARSONIA PARK (O. S. Geiger, manager): Boston Opera Comique co., under the management of Philip Robson with Howard A. Cook musical director, gave a good performance of Said Pasha 2-7.

SOUTH DAKOTA.

LEAD CITY.—MINER'S UNION OPERA HOUSE (J. C. McLemore, manager): Huebner-Settle co. June 25-30 in After Twenty Years, Married Life, Faust, Caste, Sapho, and Confusion; excellent co.; business fair. Sanford Dodge in Quo Vadis 26.——ITEM: James and Geraldine Godley joined the Huebner-Settle co. here.

DEADWOOD.—OPERA HOUSE (Thomas Whitaker, manager): Huebner-Settle co. 2-7 in Faust, Sapho, After Twenty Years, Married Life, and other plays.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Macitana by the Arnold Opera co. June 28-30 pleased large audiences. From a musical standpoint, it was perhaps the best opera so far given. Boccaccio was given 2-4. The comedy work of Fannie Myers and Robert Lett introduced in the second act was quite the hit. Trial by Jury and Cavalleria Rusticana 5-7.——ITEM: Daisy Thorne, one of the prima donnas, has been quite ill, but is better and will sing Santuzza in Cavalleria 5.

JACKSON.—HIGHLAND PARK THEATRE (Woerner and Tuchfeld, managers): Lyceum Theatre co. opened their season June 25, presenting 25-30 A Wonderful Woman, Not Guilty, The Belle of Chinatown, and vaudeville; attendance fair; co. good and deserving of better patronage.——ITEM: Allen's New Orleans Minstrels played under canvas 29 to capacity; performance poor.

TEXAS.

WACO.—PROVIDENT HEIGHTS AUDITORIUM (Harry S. Lewis, manager): Columbia Stock co. June 25-30 in The Lightning Rod Agent and St. Valentine's Day to capacity nightly; performances good.

W. V. LYONS.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Bell Rock (local) June 28, 29; business good; opera well staged; pleased audiences.——MUSIC HALL: Remenyi Concert co. 4.——ITEMS: Burton F. Leavitt, author of Bell Rock, will present that comic opera at Gorham, N. H., the latter part of this month.—The Howe Opera House will open its regular season with Gorton's Minstrels in August, and the Stanley Opera House will open its doors with Frank Nason's Irish Visitors.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Giffen Stock co. continues to gain public favor. Diplomacy 2-7; large and pleased audiences. Good audiences, full of enthusiasm, mean a great deal in the Summer, and the Giffen co. may well feel proud of its following. The Amazons 9-14.

WASHINGTON.

WALLA WALLA.—THEATRE (Charles F. Van de Water, manager): The Real Widow Brown June 27; good performance; well filled house. My Uncle's Will and Home, by Stewart Allen, Mary Scott, and Laurance Griffith, assisted by local talent, 28, 29; excellent performance.

SEATTLE.—THEATRE (J. P. Howe, manager): For the second week of the Clement-Stockwell co. A Southern Gentleman was the bill June 24-27, and The Bells 28-30; only fair houses, owing to the open-air entertainments.——THIRD AVENUE THEATRE (W. M. Russell, manager): Nashville Students 24-30; fair houses.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Jean Bernardine Sargent June 28; excellent concert; good business.

WEST VIRGINIA.

MONONGAH.—COLISEUM (T. M. Gathright, manager): Season will open Aug. 20 with Al. G. Field's Minstrels.

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WISCONSIN.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Flynn's Sapho June 27 delighted full house. Irving French co. 28-30 to crowded houses. Repertoire: A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship. F. E. Long co. 2-7.

GREEN BAY.—THEATRE (J. B. Arthurs, manager): Powhatan (local) June 23 was very well presented to a large audience. The Evil Eye 6.——PARK THEATRE (O. L. Fiedler, manager): J. H. La Pearl's combination opened a two weeks' engagement 1 to an audience of about 1,500, and was enthusiastically received.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): The Flints, hypnotists, June 24-30; crowded houses. Milwaukee German Theatre co. 2; house packed. The Evil Eye 5.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Flynn's Sapho 3; fair house; first-class performance. North Brothers' Comedians 9-14.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Sapho 6; The Convict's Daughter Aug. 9. Roanoke 15.

SHEBOYGAN.—LAKE VIEW THEATRE (Lew Silvers, manager): Summer Stock co. 3 in The Two Orphans to a large audience.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): The Evil Eye June 30 pleased a large audience.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Sapho 4.

WYOMING.

LARAMIE.—MANAGER OPERA HOUSE (William Marquardt, manager): Roy Crawford Stock co. June 25-30, in A True Kentuckian, A Family Affair, A Soldier's Sweetheart, Sapho, Suze from Tennessee, and East Lynne; good co.; fair business.——ITEM: Rilla Ward, late of Murray and Mack's co., has made her home here, where her husband, E. T. W. Weyle, is a photographer. Miss Ward says she will not return to the stage.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Roy Crawford Stock co. in A True Kentuckian and Sapho 6, 7.

CANADA.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): W. S. Harkins co. opened a week's return engagement 2 in The Magistrate to big business; excellent performances. Sowing the Wind and Dandy Dick will be the bills for the remainder of the week. Ravel's Humpty Dumpty 12-14.——MECHANICS' INSTITUTE (C. A. Everett, manager): Billy Van's Minstrels 3.——ITEM: Mrs. W. S. Harkins, son and daughter are in town.—Ernest Ramsdell, who committed suicide a few days ago in Boston, was a former resident of this town, and a member of the co. that opened the Opera House in 1891.

YARMOUTH.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Billy Van's Minstrels 2; performance good; business poor, necessitating the canceling of remaining date. W. S. Harkins co. 9, 10.

(Received too late for Classification.)

INDIANA.

TERRE HAUTE.—NEW CASINO (Sam M. Young, manager): The stock co presented The Black Flag and A Borrowed Wife 1-7. Specialties by Rackette and Hagards, William Ross, and the Fountains. Large houses; good performances.

MARYLAND.

CAMBRIDGE.—AUDITORIUM (Mace and Nathan, managers). Star Players in Beside's Devotion, My Uncle from Japan, and A Woman's War, June 28-30; performances very good; well filled houses.

MASSACHUSETTS.

FITCHBURG.—WHALOM PARK: Whalom Opera co., including many old favorites, opened the season 2 with a presentation of Billee Taylor, which will be the bill for 2-7. Miss Kilcoyne, Miss Powers, Messrs. McDevitt, Callahan, and Edwards were loudly applauded on their first appearance. N. Harris Ware is again musical director.

MICHIGAN.

ALPENA.—CASINO THEATRE (R. Nolan, manager): The Jossey Stock co. in A Soldier's Daughter, Under Two Flags, The Signal of Liberty, Sapho, Quo Vadis, Camille, and Across the Trail June 25-30; largest business ever done in the city by repertoire co.; performances first class; will play return date here at Maltz Opera House 9-14.

IN OTHER CITIES.

(Received too late for classification.)

PITTSBURG.

The Duquesne Garden Stock Opera co. is producing The Bohemian Girl 2-7. Large audiences are in attendance, and they demonstrate their thorough enjoyment of this beautiful opera by liberal applause. J. K. Murray is seen as Count Arnheim, Joseph Smith as Thaddeus, Martin Cheesman as Florenstein, Charles H. Drew as Devil's Hoof, Clara Lane as Arline, and Minnie Emmett as the Queen of the Gypsies. The opera is elaborately staged. L. W. MENDENHALL.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Adams, Margaret, Minnie Ashley, Mrs. Jos. Alder, Ullie Akerstrom, Rieca Allen, Annie Allison, Ella Aubrey, Blanche Aldrach, Mrs. J. Arthur, Fannie Argyle, Ethel M. Adams, Annie Ashley, Adelaide Atwood, Marion Abbott, Pearl Andrews, Maud Atkinson.

Bonner, Mabel, Blossom Boardman, Lena Bradford, Kuehne Beveridge, Harry Bloodgood, Mrs. Blanche Boone, Mme. Blessing, Mrs. Beuring, Hope Booth, Ada Bernard, Olga Brackett, Miss Berri, Edna Brumley, Mabel Bouton, Louise M. Brooks, Mrs. J. F. Bragg, Miss Boyer, 6. Bloomquest, Ethel Brown, Marie Beaugarde, Winona Bridges, Marion Berg, Lillian Burkhardt, Marie Bishop, Frances Brooks, Maud Bagley, Marion Ballon, Alice Butler, Hazel Burroughs, Mary Blyth, Hattie Bernard, Helen Bertram, Harriett L. Bradford, Anna Buckley, Gail Boardman, Laura Bussell.

Conway, Vera, Bernice Childs, Elaine Crawford, Charlotte Church, Anita Clees, Ollie M. Cook, Maud Chambers, Minnie Cutting, Mrs. Chas. Craig, Nanette Comstock, Mrs. G. R. Carrie, Alice Cameron, Mina Cleveland, Gydia Carlyle, Mrs. Jno. Crockett, Mrs. E. M. Cram, Charlotte Crane, Helen M. Cooke, Florence Crossley, Irene Colyer, Jessie Coumas, Annie Courtney, Mrs. H. Corson Clarke, Miss Conquest, Sadie Cushman, Laura Cliff, Ida Collett, Eleanor M. Cowper, Nellie Castle, Olive Clayton, Marion Conedre, Daisy Chaplin, Rosa Cranch, Alma Chester, Anita Cordelia, Georgie Cameron, Jean Chamblin, Gert. Coglan, Gertie Claire, Lillian Charters, Virginia Calhoun, Rose Coghlan.

Dunn, Margaret, Anna Dalroth, Carrie Durand, Flora Dorset, Jessie R. Davis, Etta Darling, Lulu Day, Edna B. De Witt, Ella Dextater, Brandon Douglas, Camille D'Arville, Virginia Drew, Leil De Gross, Fanny Dudley, Elsie De Wolfe, E. Davenport, Belle Davis, Daisy Dwyer, Helen Darker, Dorothy Drew, Mrs. Dr. Donaldson, Marie De Beau, Kate Dalglish, Nell Davis.

Emery, Josephine, Olive Evans, Blanch Earl, Edith Edsll, Maud Elliott, Sadie Eddinger, Lulu Espey, Bertha Earle, Eleanor Elton, Madge Edwards, Jenny Eddy, Linzie Evans, Carrie Elberts, Jennie Eustace, Emilie Edwards.

Fassett, Edith, W. H. Fisher, Maud Fialy, Grace Freeman, Carolyn Francis, Minna Ferry, Della Fox, Mabel Fraine, Helen Ford, B. Foster, Myrta French, Bertie Fowler, Cissy Fitzgerald, Mamie Follette, Ethel Fuller, Grace Fox, Maud Frederick, Grace Filkins, Emma Field, Virginia Foltz, Eugene Fongere, Laura Fassel, F. French.

Gilroy, Mamie, Nellie Gilchrist, Lucy Gardner, Mattie Goodrich, Maud Gordon, Josephine Galetier, Louise Galloway, Elma Gillette, Carolyn Graves, Lillian Green, Florence Geral, Minnie Gale, V. P. Gillett, Kittie Gilmore, Clara Giseke, Gertrude Gebest, Mrs. John Gilbert.

Harrison, Alice, Mamie Herring, Alice Hassen, May Howard, Kath. Howard, M. Hickman, N. A. Hawsy, Annie Harrison, M. Hilliard, Lucius Henderson, Edna Wallace Hopper, Amy Hadden, Marie Hazhaw, Josie Henderson, Jessie Harcourt Co., Helen Harrington, A. M. Hendricks, E. M. Holland, May Hicks, Rose Hale, Nellie Hughes, Minnie S. Hawley, Louise Hunter, Nellie Hawthorne, Ethel Le Roy Haywood, Ida Hamilton, Mrs. Lew Hawkins, Mrs. T. E. Hamilton, Alice Holbrook, Pauline Hall, Louise Willis Hepner, Miss Hadley.

Irving, Grace, Mrs. J. Irving, Alice Irving, Helen Ingram, Mabel Irvine, Edith Ives, Athol Idding, Emma Italia, May Irwin.

Jackson, Ethel, Lillian T. Jermon, Virginia Jackson, Hilda Jermon, Ada Jell.

Kohles, Julia, Susie Kirwin, Kath. Kidder, Claire Kulp, Mrs. Geo. S. Knight, Mrs. Frank Knowles, Elizabeth De Witt Kennedy, Corrinne Kimball, Maude Knowlton, Zetta Kenney, Alice Knowland, Lydia Kane, Julia Kohles, Kaia Kilrain, Elsie Kirwaynl.

Lyons, Mrs. A. D., Charlotte Lambert, Madge Lessing, Mrs. R.bt. Lowe, Laura Lieb, Clara Lipman, Ada Lawrence, Kate Lester, M. F. Laurence, Maud Lancaster, Lilia Linden, Kitty Lawrence, Ada Le Rose, Edna Luby, Sylvia Linden, Grace Lamkin, Olivia Lowe, Hope Leonard, Alberta Lee, Emma Lewis, Gretchen Lyons, Maud Lougel, Bonnie Lottl, Esther Lyon, Isabel Pitt Lewis, Alice Lyon.

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Nodine, R. S., Ednorah Nahar, Florence Norwood, Carrie Neilson, Nellie Nichols, Alvira Nelson, Flo Neilson, Mary Neilson.

Olcott, Natalie, Channez Olney, Minnie Olp.

Pughsley, Hazel, Julia Penfield, D. A. Pingree, Vivian Pattel, May Powers, Mabel Paige, Camille Porter, Mrs. A. L. Parkhurst, Maria Pardl, Marie Peterman, Minnie Poore.

Quilter, Agnes.

Russell, Annie Maud Renand, Aida Rivera, Adelaide Russell, Kittie Rhoades, Pearl Riding, Florence Rossland, J. Renolds, Lisle Rexford, Elizabeth Rathburn, Ida Rock, Cora Roult, Katherine Rober, Leslie Reese, Laura Russell, Frances Redfern, Julia Raymond, Marie B. Russell, Adele Ritchie, Lucille Raedy, Clara Rainford, Jennie Ruppel, Lelia Roemer, Helen Roemer.

Saunders, Alice, Jennie Schuman, M. J. Summers, Helen Sylvania, Carrie Scott, B. S. Spoone, E. G. Stewart, Minnie Stanley, Florence Stafford, Ella Salisbury, Carrie Swain, Annie L. Seelen, Cheridah Simpson, Maud Shepard, Mollie Spooner, Maud Sinclair, Minnie Seligman, Rose Stahl, Nellie B. Squires, Cecil Spooner, Emily Stone, Mrs. Fred Soloman, Nellie Small, Beth. Sommerville, Minnie Stanley, Virginia Spencer, Bessie M. Sears, Ray Shaw, Maud Beam Stever, Grace Sherwood, Anna Stannard, Emma Spohr, Anna St. Tel, Elisa Sarraco, Mrs. M. Scott, Elvea Crox, Seabrooke, Florence Stafford, Mrs. W. Stevens, Dorothy Sherrod, Frankie Starr, Sarah Scott, Lottie Schmidt.

Taylor, Alice, Mae Tolton, Belle Travers, A. E. Townsend, Jeanne Towler, F. J. Titus, Edyth Totten, Beatrice Thorne, C. B. Trescott, Sisters Tyson, Florence Ternaine, Lulu Tabor, Adelaide Thurton, Dorothy Tenant, Edith Talbot, Clara Turner, Clara Thropp, Fay Templeton, Emma Thropp.

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Vincent, Ivy, Helen Verselle, Lillie Van Arsdale, Marie Vallon, Foire Van Schanck, L. Vogel, Helen Vincent, Queenie Vassar, Marie Vallon, Ida Van Sicklen, Lilla Vane.

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Yeamans, Annie, Ollie Young.

Zell, Ada.

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Smart, Harry, Gus Sun, Ernest Stevenson, D. M. Sullivan, Scott Seaton, Sam A. Scribner, Chas. Schroeder, Harry C. Sawyer, F. B. Smith, Jos. W. Spears, Tony Sullivan, J. J. Shaw, Paul Steindorff, Gus Sun's Minstrels, Jno. St. George, William P. Sheldon, A. W. Stevens, Chas. J. Stein, Walter Sanford, Walter W. Spencer, Ben Stern, M. B. Streeter, Vicente Serrano, Bernard Sullivan, Otis Skinner, Harry Scannell, Wm. Stewart, C. R. Sturgis, Mark E. Swan, Harry C. Sawyer, F. H. Spenceley, William Seymour, La Motte Sage, Osborne Searle, Lawrence A. Sawyer, Don Smythe, Thos. Shea, Louis Shea, J. C. Soule, Stewart F. Patten, August Schlke, Sprouse's Comedy, Geo. Scannell, Geo. Starling, Thos. Q. Seabrooke, Leon Stubbs, W. G. Smelling, Richard Sullivan, McGill and Shipman, Will Sully, L. P. Sharkey, C. I. Southern, A. T. Seaman, E. T. Stetson, Tommy Sharn, Robt. W. Smiley, Carl Shilling, Harry Smart, Frank E. Stevens, J. Sutherland, J. J. Shaw, Mark Sullivan, Chas. B. Short, Homer E. Smith, John Sumner, Sam'l T. Shaw, Lyster Sandford, Frank E. Sorsersby, John Shean, Al. G. Sawtelle, Ray Strath, Henry A. Stone, Jr.

Tannehill, Frank, Arthur Thomas, Jas. Talbert, James Thornton, Willie Thomas and wife, Edwin Trevor, H. E. Tilford, F. E. Tuttle, Jos. L. Treacy, Samuel Taylor.

Urban, Frank.

Visner, Jno. B. Meschaert, Walter Vincent, Harry J. Vance, Van Dike and Eaton, Jos. Voucher

THE FOREIGN STAGE.

LONDON.

New Melodramas—Tree to Play Othello—Gilbert's Subjection.

(*Special Correspondence of The Mirror.*)

LONDON, June 30.

Just after Fred W. Sidney's funny farcical comedy, The Brixton Burglary, had been successfully revived at the Strand last Saturday night in place of Madeleine Lucette Ryley's comedy, The Mysterious Mr. Bugle, we of the playgoing

NITA CLAVERING.

genus prepared to go and sample sundry dramas melodramatic, muddled, meretricious and otherwise.

The first was brought to the Pavilion Theatre down in the million-swarmed district known as Mile End, which is midway between the huge, toiling, moiling localities of Whitechapel and Bow. The play in question was called Two Mothers. It contained the murder of a child, the substitution of another for it; the weary wanderings and the disturbing adventures of this child in company with another little vagabond, the plottings of two mothers to claim the substituted child, a little forgery, another murder or two, and so on. The piece has been very well written by W. A. Brabner and J. M. Hardie, Jr.

Another melodrama was one called Punch and Judy; or, A Showman's Wooing, written by Arthur Law, author of The New Boy, and interspersed with songs, set to music by George Byng and Arthur Meredyth. On being tried in the ancient and vast southern suburb, Croydon, this week it was found to possess an interesting story setting forth the gradual unmasking and foiling of a gang of villains intent upon breaking up a certain well-to-do aristocrat. Chief among the unmaskers and foilers are Judith, a fascinating flower girl, and her Mark Tapleyan sweetheart, Ben Odger, a Punch and Judy showman. Like Two Mothers, this play was well acted by a clever touring company.

Shakespeare's seldom-acted comedy, Love's Labor's Lost, was for the first time in many years played by the Ben Greet players in the lovely Botanic Gardens, Regent's Park, on Tuesday. This earliest of W. S.'s plays proved interesting as a curiosity, for, of course, as far as the general public is concerned, its frequent topical references and personal satires have no especial meaning. As MIRROR readers know, for your citizens are better acquainted with the Bard than ours are, the author used up a good many characters and scenes of Love's Labor's Lost in his subsequent works, such as turning Biron and Rosalin into Benedick and Beatrice, Jaquenetta into Audrey, and so on. The Nine Worthies' mocking acting scene is in every respect but an early study for the far better Pyramus and Thisbe scenes in A Midsummer Night's Dream. The Ben Greeters, like others who have attempted this play, could not histrionically score overmuch until the last two acts.

W. S. Gilbert, who resembles the aforesaid W. Shakespeare in that he never wastes any of his early dramatic material, was yesterday defeated in his action to injunct Janette Steer from playing his Pygmalion and Galatea, because he objected to certain business she insisted upon doing, and also because she insisted on his young friend and protegée, Regina Repton, wearing a wig when playing Cynisca. Affidavits and evidence as to an author's right to direct and stage-manage his own plays in whatever fashion he pleases were put in by Pinero, Grundy and Henry Arthur Jones, but the learned judge held that the fair Janette had not broken her contract with Gilbert and that therefore the said G. could not thus withdraw his license for her to play the piece. The verdict seems popular, not because any one wishes to limit the powers of playwrights over their own plays, but because Gilbert published such a high-toned letter denouncing Miss Steer's reading and withdrawing himself from all responsibility on the very morning of the day upon which the revival of Pygmalion and Galatea started. The judge held that by this letter Gilbert, described as the author of seventy pieces, had forfeited his right to interfere with the actress' reading. I dare say something more will come of this, and it will doubtless be human law. In the meantime the lovely and more than commonly tall Janette is being universally commended for her pluck in fighting the stern W. S. G., whom the late clever caricaturist, Alfred Bryan, once drew as "The Ironmaster at the Savoy." Gilbert could not come into court himself yesterday, as he was busy at the dress rehearsal of The Pirates of Penzance, which fine comic opera tonight succeeds The Rose of Persia at the Savoy.

There were many alarums and excursions at the last performance of An American Beauty at the Shaftesbury last Wednesday. Apart from the hurraying and so forth of many American friends, certain British born medical students went in and tooted on horns and other fearsome musical instruments. Manager George Lederer, whom I [illegible] immediately on his arrival, tells me that he reckons to produce The Casino Girl next Monday week with Mabelle Gilman, Marie George, Carrie Perkins, Eva Kelly, Ella Snyder, Richard Carle, Albert Hart, Sam Collins, and "Polite Lunatic" Sullivan in the cast. General Lederer and his lieutenants, Business-Manager Norman J. Norman and Stage-manager R. A. Roberts, are working hard over this production, and we are all eagerly looking forward to it.

Some time ago I predicted in THE MIRROR that Beerbohm Tree would in all probability not start his next season at Her Majesty's with the new drama which has been written around the late Benvenuto Cellini by Elizabeth Robins, the Ibsenite actress. At the moment of writing Tree has thus postponed this play with a view to starting his next season with a grand revival of Othello with himself as the much worried Moor.

The first of the four Benvenuto Cellini plays promised—namely, H. A. Saintsbury's—will be produced by Mr. and Mrs. Luigi Lablache at the Coronet, Notting Hill, next Monday.

George Alexander finishes his season at the St. James' next Saturday, and Beerbohm Tree and Mrs. Patrick Campbell follow suit at Her Majesty's and the Royalty, respectively, on Saturday week.

Certain paragraphists appear to have just discovered what I announced to MIRROR readers months ago—namely, that Sir Henry Irving will not this season produce the long-talked-of new drama, written around him and the Massacre of St. Bartholomew. The Lyceum knight cannot produce this play in London until after his return from his next American tour. In the meantime he will to-night revive Waterloo and The Bells, in which plays he gives two of his finest impersonations.

Sir Henry, who, by the way, has just been made Vice-President of the Anglo-French Association, has a four-column interview and portrait in to-day's *Era*, and in his sound critical remarks he mercilessly guys the theory, made in America, that Bacon wrote Shakespeare's plays.

Mrs. Leslie Carter would seem histrionically destined to impersonate ladies of a more or less shady kind. In addition to Zaza she is now, as you know, booked to play the very bold model in Ibsen's latest domestic problem play. When the Dead Awaken, and also, as you know, the character of Madame Du Barry in a play written around that naughty damoiselle and adapted by David Belasco. Zaza finishes at the Garrick on July 28. Then it goes on tour. Mrs. Lewis Waller will play the name part.

Ellen Terry, Julia Neilson, Annie Hughes, May Harvey, Kate Santley, and other actresses took prizes with their dogs at the Ladies' Kennel Association show yesterday, when our Heir Apparent suddenly dropped in just to surprise them.

Mrs. George Edwardes, wife of Manager George Edwardes, of the Gaiety, Daly's, the Vaudeville, etc., etc., met with a carriage accident yesterday. Before her marriage Mrs. Edwardes was Julia Gwynne, a very charming Savoy actress. Since then she has been a very charming hostess.

Herbert Sleath, the extensive theatrical enterpriser, has this week lost his father. Houdini, who gets out of all sorts of terrible fetters and things with the greatest of ease, gave a private turn at the Alhambra on Wednesday so successfully that he is engaged to appear there from Monday onward. He promises to be as big a draw as your Georgia Magnet was there. Miss Hobbs registers its 200th performance on Monday at the Duke of York's, where Madame Butterfly still fascinates all comers.

George Dance, who has hitherto exercised his pen chiefly upon farcical musical plays, such as The Lady Slavey, The New Mephisto, The Gay Grisette, The Gay Parisienne, and The Chinese Honeymoon (which is presently coming to London), has just burst forth with a melodrama entitled The London Police.

Society Limited is the name of a new comic opera by Arthur Branscombe, author of Morocco Bound, which was one of the first, if not the first, of the now prevalent modern dress musical plays, and is still extant. The Publisher is the name of a new play by a playwright calling himself "M. J. Nib." It has apparently just been so successfully tried in the provinces that it is presently to be brought to London by its runner, Charles Windermere, who plays the principal part. Lilford Arthur is business-manager for this venture.

Oh! Miss, a new farcical comedy by Henry Lowther, will be produced at the Artillery Theatre, Woolwich, on Monday. A new play by Edward Ferris and Paul Heriot, called A Silver Wooing, is to be produced at the Grand, Fulham, on Monday. Another silver play, The Silver Spoon, by Alfred Maltby and Frank Lindo, comedians both, has this week been successfully tried at Buxton, near the Derbyshire peak, where the bold Peveril came from.

Yet another argentiny play is threatened. This is The Silver Slipper, written by Owen Hall (otherwise Jimmy Davis) and set to music by Leslie Stuart (who was born Bennett). This is designed by Manager Tom B. Davis to succeed Florodora some months hence at the Lyric. It is thought that Edna May will be in the cast. She has been for some time under contract to Davis, who lent her to Lederer for An American Beauty. And now Edna is walking about at £100 a week. And a very good price, too, say I.

Herewith is a picture of Nita Clavering, of whom I have had occasion to speak more than once in my letters. As you can see by her portrait, Miss Clavering is an uncommon comely person. You have my word for it also that she can act.

GAWAIN.

PARIS.

A New Play and Some Revivals—Closings Begin—Deaths in the Profession.

(*Special Correspondence of The Mirror.*)

PARIS, June 22.

The admirable performances by Maria Guerrero and her company at the Athenée are not drawing as large audiences as they deserve, though business is as good as can be expected, considering the general drop in attendance at the theatres. The company has an extensive repertoire, and its bills are changed frequently. Señora Guerrero is at her best in tragedy or emotional drama, but she is a delightful comedienne as well. Among the plays recently presented have been El Tanto Por Ciento, La Estrella de Sevilla, Lo Positivo, and El Castigo Sin Verguenza, which last I saw the other evening. This play is the work of the prolific Lope de Vega. It is a historical tragedy, the action occurring in the Duchy of Este and Ferrare. The Duke marries a woman whom his son also loves, and ere long there is an intrigue between the Duchess and her stepson. Discovering this horrid condition, the Duke takes revenge by contriving to have his son kill the Duchess, under the impression that he is saving his father from death at her hands. Then the Duke accuses his son of having murdered the Duchess because she resisted his advances, and he is executed. Thus the crime is avenged, yet its enormity remains a secret. Señora Guerrero handled the role of the Duchess with masterly skill, and the other members of the company—an unusually capable one, by the way—played with intelligence and good effect. To-night the company will produce for the first time José Echegaray's El Loco Dios. The author is here to see it. He wrote the play twenty years ago, and has forgotten what it is about, he says.

The revival of Les Brigands at the Variétés is well worth seeing. The company is at its best in Offenbach's delightful opera, and the mounting and dressing are beautiful. Charming Mlle. Mealy takes first honors by most winsome work as Fragoletto. Handsome Mlle. Dieterle appears to advantage as the Duc de Mantone. M. Guy furnishes excellent comedy as Falscappa, and M. Brasseur, as Antonio, is also prominent.

New old bills are at both of M. Lemonnier's theatres. At the Republique is La Gaulaleuse, by Gaston Marot and Armand Levy, that is up to the average in story and construction. It is well presented. At the Cluny, Rivares et Loupy, by Fontanes, is as laughable as most farces, and also as broad. The leading role is a dual one, M. Barnoll personating both Rivares and Loupy, whose likeness causes the complication of the plot. The performance is passably good.

L'Enchantment has ended its run at the Odéon (Gymnase), not having proved a success. The present offering is L'Arlesienne, that is well played. Colonne's fine orchestra supplies the music. After L'Arlesienne will come a few performances of Le Lion Amoureux, and then the theatre will close its season. This closing offers a chance for M. Claretie to bring the Français company from the Odéon, where they are doing practically no business, to the Gymnase, a more central and accessible playhouse. The rebuilding of the Comédie Française cannot be completed before September. Examination has discovered the fact that the reconstruction must be more extensive than was at first thought necessary.

Even that gold mine, the Nouveautes, has felt the effects of the prevailing bad business, and in the hope of increasing patronage Les Maris de Leontine will be withdrawn next week and La Dame de Chez Maxim substituted on July 1.

Four deaths have occurred in the theatrical profession recently. Aline Guyon, who had been a member of Bernhardt's, the Ambigu, Coquelin's, the Chatelet, and other companies, died on June 15. She was of a theatrical family, her father being Alexander Guyon, of the Variétés, and her brother of the Nouveautes. M. Barnolt, of the Opéra-Comique, died on June 14, and Henriette Robin, of the same company, on June 20. Paul Clarton, author of Devant l'Ennemi, produced with success at the Ambigu, died on June 15.

Coming productions include Malvina Ire at the Folies Dramatiques, La Marriane de Charley at the Cluny, and Les Deux Gosses at the Ambigu.

The Antoine will close June 30, to reopen Aug. 5.

The management of the Nouveau Cirque has a great card in the Fredianis, who perform marvelous acrobatic feats while riding horseback at a gallop. The act is the talk of the city.

T. S. R.

AUSTRALIA.

Nance O'Neil Moves to Melbourne—Other Theatre News of the Island Continent.

(*Special Correspondence of The Mirror.*)

SYDNEY, June 6.

Nance O'Neil has concluded her season at our Her Majesty's Theatre and has journeyed on to Melbourne, where as soon as the box plan was opened over 800 seats were booked for the first night. Arrangements have been made enabling Miss O'Neil and McKee Rankin to extend their Australian tour until December next, allowing of a return season in Sydney at the end of the year. Joseph Carne, who has done such good work with the Brough Comedy company, has joined the company and will appear as Burleigh in Elizabeth.

Thomas Kingston concludes his engagement with J. C. Williamson Aug. 18, when he and his wife, Adelina de Lara, will return to London. Mr. Kingston has done very well during his brief visit to Australia, principally in romantic leading parts; his last Sydney appearance was as Pastor Heffterdingt in Magda with Nance O'Neil. He also made a success in Secret Service. His wife, Adelina de Lara, is the well known pianist originally known in England as a child artist and afterward studying for five years under Madame Clara Schumann. She hopes to visit Australia again after her London engagements.

J. C. Williamson's Comic Opera company is now occupying Her Majesty's Theatre with a revival of Pinafore. Wallace Brownlow (Corcoran), Charles Kenningham (Rackstraw), Harry Shine (Dick Deadeye), Carrie Moore, George Lauri, H. J. Ward, and Dorothy Vane (Buttercup) score. The Rose of Persia is in active rehearsal and will follow Pinafore.

The Edith Crane and Tyrone Power company have concluded their Westralian tour and are now at Adelaide, S. A.

Emily Hughes has left the Rankin-O'Neil company and goes straight on to Europe, her place being taken by a promising young actress, Roxy Barton, of whom I have had occasion to speak before.

Lilian Wheeler, who has been resting, is engaged by Mr. Williamson for the role of Marion in Tess of the D'Urbervilles with the Crane-Power company.

Charles Arnold has replaced What Happened to Jones at Melbourne Princess' with The Professor's Love Story.

Robert Brough's Comedy company are now in Brisbane after a very fortunate season at the Sydney Royal. After Brisbane they play eight weeks in Melbourne and then make a return tour through India, China, and the East, lasting about twelve months.

Bland Holt, after an eleven months' season in Melbourne, fills the place at the Royal vacated by the Broughs with Woman and Wine, which is being very well received. The personnel of his company is much as during his last visit to us, including W. E. Baker, Harrie Ireland, Frances Ross, and Elizabeth Watson.

At the Tivoli the Newskys are in their last week, and Paul Martinetti's pantomimists and Irene Franklin are high up in the bill.

Leads

Talk is Nothing.
Taste is Everything.

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Perfect Purity
Mellow Age

Always better than any other.
Always best of all.

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WM. LANAHAN & SON Baltimore, Md.

Alfred Dampier has been doing very big business at the Criterion with an up-to-date revival of East Lynne with Lily Dampier as lead. His next change of bill is to be Briton and Boer.

Tom Browne, the whistler, returns to the States by to-day's boat. Lord and Lady Francis Hope (May Yohe) will be fellow passengers, returning to England via the United States.

Kate Vaughan is paying us a return visit via the Cape. She was here twelve months ago, and revisits us for her health.

Clara Butt and Kennedy Rumford have been engaged by John Lemmone to visit Australia.

E. NEWTON DALY.

EUROPEAN NOTES.

Silesian Festivals Begin—Humperdinck's New Opera—A Tenor Fined.

(*Special Correspondence of The Mirror.*)

ANTWERP, June 15.

The Silesian music festivals began June 17 at Görlitz, with compositions of Beethoven, Bach, and Mendelssohn, and a Requiem by Berlioz. Eight hundred singers took part in the Requiem, that was played by the orchestra of the Royal Opera House, from Berlin.

The theatre Scinpost, at Schereningen, Holland, opened its season June 16 with a strong vaudeville bill.

At a concert given by Tamagno at Turin, Italy, the receipts were $920. This sum was given to working people to pay their expenses to the Paris Exhibition.

Humperdinck is to compose a new comic opera. The subject will be Louis XV.

Gounod's Mireille will be given at Deuil, between Paris and Enghien, with Lepestre and Mlle. Chambellau in the principal roles.

M. Regis, the second tenor at the Opéra Comique, Paris, has been fined 100 francs and 200 francs indemnity, to be paid to M. Cherubini, musical conductor of the Opéra Comique. M. Regis failed to appear at the finale of the first act of Le Songe d'une nuit d'été (A Midsummer Night's Dream), and the conductor was compelled to sing his part. This happened a second time, whereupon the conductor went to M. Regis' dressing-room and demanded an explanation. Words and then a fight followed, and M. Cherubini got the worst of it. The courts heard the story and decided in M. Cherubini's favor.

ROTTERDAM, HOLLAND, June 26.

Several ladies in Frankfurt-on-the-Main have contributed for a statue for the mother of Goethe, to be erected in one of the principal parks there.

The resignation of Zumpé, the musical conductor of the Hofopera in Schwerin, has been accepted by the duc-regent and takes effect on May 1, 1901.

Sarah Bernhardt has offered her theatre to the Comédie Française from Oct. 20 next.

The French Government has offered a thousand francs for the statue of Auguste Vitu, to be erected in the cemetery of Père Lachaise. The statue will be made by the sculptor, Ernest Guilbert.

The Blue Viennese Band, under conductorship of Herr Moritz Wurm, was engaged for the patriotic fête at Garrick's Villa, Hampton Court, London.

The Great Philanthropist, a new four-act play by Miss Gertrude Kingston and the late Wilton Jones, will be produced at the Strand Theatre on July 16, under the management of Sydney Alport, who recently returned from Australia.

Paul Hervieu has been elected to succeed Pailleron at the Academie Française.

Gabriele d'Annunzio was thrown from his carriage while driving by a runaway a few days ago and seriously hurt.

Leoncavallo's new opera, Zaza, will have its first production this Winter at the Theatro Lerico, in Milan, Italy.

The Mozart Institution, at Frankfurt-on-the-Main, will give a yearly allowance of fifteen hundred marks and four years' free teaching at the Hoch'e Konservatorium to the pupil who has the best talent for composition.

In "Lectures Pour Tous" is a new poem of

600 lines by Rostand, entitled "La Journée d'Une Précieuse."

The prima donna, Rose Caron, of the Grand Opera, Paris, will also enter her career as a dramatic artist at the Comédie Française.

Francis De Croisset has written a new comedy in three acts, entitled Cherubin. His L'Homme à l'Oreille Coupée was forbidden.

Hans Richter is engaged in Manchester till 1905.

La Cherière, by Donnay and Descaves, the successful play given by Antoine in Paris, was produced in Amsterdam, Holland, recently by a French company from Brussels under the management of Messrs. Moncharmont and Luguet.

Hugo Nolthenius has been selected as editor for a musical weekly paper in Amsterdam, Holland, called *Weekblad voor Muziek*.

Paul Linke, musical director of the Apollo Theatre, Berlin, has been fined by the courts in Paris 2,842 francs, and his contract with the music publisher, Salabert, canceled, for a so-called composition of his, a song entitled "Gigerl Königin," of which he had sold the rights to Salabert. The fine will be paid to Salabert. The composition was a copy of an American song and proved not to belong to Mr. Linke.

A cyclus of Northern dramas will be given in Frankfurt-on-the-main next Winter. The repertoire will include Nora, Hedda Gabler, The Wild Goose, Architect Solness, Johan Gabriel Borkman, and The Enemy of the People.

Music in imitation of the old English has been composed for the production of Nell Gwynne. It consists of a prelude and incidental pieces. Marie Tempest will have the music featured and an orchestra of thirty-five men will be engaged.

The Birmingham-Midland Institute has engaged Granville Bantock as director for their music conservatory. LOUIS MAURICE.

HOT OLD TIME AT CUNARD PIER.

Johnny and Emma Ray came back to the land of the free last Saturday, and when the good ship *Campania* slid up to the Cunard Line pier, about 7.43 a.m., a big surprise was sprung upon the merry comedian and his no less merry wife. Manager Edgar Selden plotted the thing, and he was aided and abetted by a majority of the Rays' cheery company, a number of grave and reverend newspaper men, and Mr. Ray's father and mother, not to mention a brass band in gorgeous uniforms. No sooner did the unsuspecting Rays draw within sight of the waiting ones than a wild cheer was given. Mr. Selden signaled for the band to cut loose, and the grim old pier echoed to the inspiring strains of that hectic if somewhat minor classic, "There'll be a Hot Time in the Old Town To-night."

Of course, there were on the *Campania* a few other persons besides the Rays, but they didn't count. Some of them, though—very English strangers in a strange land—seemed to fancy that the band, the cheers and the hurrah were for them, too, and they grinned and bowed acknowledgments in customary foreign complacency. Needless to say the Rays were so delighted that they couldn't find words to express their sentiments. The crowd, too, realizing that their powers of speech would fit on the occasion, brought along a line of signs setting forth in a few well chosen words the spirit of the meeting. Little Marie Healy upheld a sign four times as big as himself, long Harry Hayes supported a tall pole with a legend on top of it that scraped cobwebs off the ceiling, a soft-eyed journalist carried a banner with the nonchalant air suggestive of considerable experience, and the pretty girls waved dainty lace handkerchiefs and yelled themselves hoarse.

Then, while Mr. Ray and Mr. Selden dashed off to see what it was about the luggage and the dear protective tariff, the bunch gathered about Mrs. Ray and heard all about this place, Paris, and how everybody in England says "Thank you," whether it's called for or not, and how she never missed a meal on the trip across except one, but she got that afterward at the pantry. Then Edgar Selden came back with Johnny Ray, after they had hypnotized the custom house, and the assembled company were lined up and marched across West Street while an admiring crowd of tourists and longshoremen gazed in wonder and remarked upon the excellence of the advertisement, for of course every one that saw the procession would go home and talk about it.

A Belt Line car came along in good time and the whole party got aboard, the Rays, their parents, their manager, "Shorty" Healy, long Harry Hayes, the Whirlwind De Forrests, the pretty girls, the demure newspapermen, the brass band and the signs, and all were escorted to a nearby hotel, where breakfast was served and speeches were made and everything was lovely. Altogether it was a great surprise party for the returning stars, and a reception unique in the annals of travelers from a foreign shore.

FAIRS AND CARNIVALS.

The Seaboard Air Line Railroad, which has completed its through short line from Tampa to New York, has inaugurated and is holding, with assistance of citizens, a series of carnivals and street fairs at the principal cities along its route. Everything is to be free, and the best vaudeville artists are being engaged. Dr. Harry Redan has the organization in charge. The carnival was given at Cheraw, S. C., last week, and will be at Camden, S. C., early in September, other points being visited in the meantime. Industrial as well as amusement features are prominent.

The committee in charge of the Firemen's Tournament to be held at Calumet, Mich., week of Aug. 6, are making many preparations, including negotiations for a midway and other outdoor attractions. John D. Cuddihy is manager.

The sixteenth annual exhibition of the Rutherford County, Tenn., Fair Association will be held at the fair grounds, Murfreesboro, Tenn., Sept. 4-8. The exhibition will be one of the largest and best in years. The association is the oldest in the State. The officers are N. C. Collier, President; James H. Crichlow, Secretary; T. B. Lytle, Race Secretary.

The St. John, N. B., Exhibition Association, C. A. Everett, Secretary, will hold its annual fair Sept. 10-19. Vaudeville and fireworks will be special features.

The seventeenth annual fair of the Napoleon, O., Fair Company will be held Sept. 4-7. The officers are Henry Lange, President; William B. Tubbs, Vice-President; John Wilson, Treasurer; William N. Zierolf, Secretary.

The Great Western Street Fair and Carnival Company will give a carnival at Bellefontaine July 17-20, with the following vaudeville people, The four Silsims, Pensley Schnon, Kelsey and Le Land, Prince Schoman, the Taggarts, H. Geiril, Ed Doyle, Labelle Sisters, and M. Herber. Colonel J. C. Warvel is in advance.

The St. Paul Elks' Exposition, Fair and Carnival, held June 18-30, will probably clear over $6,000. The fair was somewhat marred by a destructive fire on June 26, that destroyed the booths and contents for two blocks.

The Minnesota State Fair for 1900 will be held on the State Fair Grounds, midway between St. Paul and Minneapolis, Sept. 3-8.

The Emporia, Kan., Free Street Fair will be held at Emporia Sept. 26-28. The fair differs from many street fairs in that the merchants of the town give free the entire fair. There are no gates or charges. Every attraction listed is paid for by the merchants from a fund raised for that purpose. Only the best attractions are brought to the town. Last year, by following this idea, Emporia scored the best success of any town in Kansas, and this year the plan is enlarged, as $5,000 has been contributed for fair attractions. The store booths are arranged in front of each store, the exhibits in the centre of the main street, while the attractions are divided equally in the business blocks. It is expected this year to have the best agricultural and stock display in Kansas. Parades will be given each day. The flower parade is the special feature. It compared favorably with many parades in larger cities last season. This year it will be one of the most handsome in the West. The officers of the Fair Association are J. E. Evans, President; E. E. Fawcett, Vice-President; D. H. Stone, Treasurer, and Harry E. McCandliss, Secretary.

The Pan-Continental Amusement Company, presenting midway features at street fairs, came to grief at Sharon, Pa., June 30. John L. Fehr, who was said to handle the company's money, disappeared and left the company stranded.

The Piedmont Horse Show, Street Fair and Carnival in connection with the County Fair will be held at Winston, N. C., Oct. 30-Nov. 3. Great preparations are being made and the success of last year is to be outdone, judging from the attractions being engaged. Thomas Maslin and George W. Dwyer are in charge of catalogues, premium lists, etc.

The Lorain County Fair will be held at Elyria, O., Sept. 11-14.

The Hoosac Valley Agricultural Society has appropriated $400 for stage attractions for its fair at North Adams, Mass., the first week in September. George H. Kearn is secretary.

THE ELKS.

Clinton, Iowa, Lodge, No. 199, which has been secluded in the deep forest for several years, emerged lately and on July 3 herded in seventy new brothers, making a total membership of one hundred. The old members reorganized with the following officers previous to the initiation: Exalted Ruler, H. H. Webber; Esteemed Leading Knight, J. D. Lamb; Esteemed Loyal Knight, F. W. Ellis; Esteemed Lecturing Knight, Dr. G. A. Smith; Inner Guard and Tyler, Le Roy P. Wadleigh; Secretary, M. S. Rizer; Treasurer, Calvin D. May; Trustees: E. A. Hughes, D. S. Fairchild, Sr., G. L. Temple.

Laramie, Wyo., Lodge, No. 582, was instituted June 22, with a charter list of seventy-five members. A Denver team performed the ceremony. Mayor E. A. Miller was elected Exalted Ruler.

MATTERS OF FACT.

Albert Morrison, now with the Lyceum Stock company at Rochester, has not yet settled definitely for next season. He has been highly successful with Morosco's and other companies in juvenile roles.

H. A. D'Arcy is booking the tour of Dickson and Mustard's Humpty Dumpty and a revival of The World, under the same management.

Walter D. Greene returned to town last week after a trip through Maine. Mr. Greene has a well-established reputation as a delineator of heavy character parts, requiring a peculiar nervous intensity. His services are constantly in demand, and he is already considering two offers for next season.

The McAuliffe Stock company has arranged with Howard Wall to use his play of Dashing Widows for next season.

Harold Blake, tenor, with De Wolf Hopper in London last season, has not yet signed for next season. Mr. Blake has had a desirable offer from an English manager to return to London next season, and may accept.

Arthur C. Alston has completed booking Tennessee's Pardner. The tour mapped out extends over a season of forty weeks. Almost all of the original company have been re-engaged. The season will open in Boston the middle of August.

Harry D. Wallen, of Kellar, the magician's, forces, will manage the new Morgan Grand Opera House, Sharon, Pa., the coming season. Attractions holding time or having contracts should communicate at once with Manager Wallen. Sharon is a good show town of its size, and a paying stand for first-class attractions.

Annie Myers will close her second season in comic opera repertoire at the Tivoli Opera House, San Francisco, on July 29. Her success has been pronounced. Miss Myers is open to offers for next season.

The Dairy Farm is still popular at the Great Northern Theatre, Chicago. This theatre, which has been converted into a successful house by E. D. Stair, has been open since Aug. 6, and bids fair not to close during the Summer period.

Ferris' Comedians will open their season on Aug. 13, and the Grace Hayward company will start out a week later. Both of these companies will be under the management of Dick Ferris. Each company will number twenty and carry a car of special scenery. Mr. Ferris has secured on royalty the following repertoire: Friends, We Two of Tennessee, Just Before Dawn, Taken from Life, The Stowaway, The Prodigal Daughter, A Soldier of the Empire, Carmen, and others.

J. J. Spies is the exclusive agent for a number of very desirable stock plays, including Lotta's, William Calder's, and others.

J. S. Hiller, the well-known music and stage director, has just composed another song for De Wolf Hopper to a clever lyric by Lamb Lincoln, which promises to make a hit the coming season. Mr. Hiller has had numerous offers for next season, but has not accepted any proposition, and is still at liberty. He may be addressed care of this office.

H. E. Bell assumed the management of the Yates Lyceum Theatre, Penn Yan, N. Y., July 1. All contracts with this house must have his approval, and managers are notified to send contracts at once.

Rita O'Neal has returned from the Adirondack Mountains. She has not closed for next season.

Alma Chester is in the city making final preparations for the coming season. Miss Chester has secured a repertoire of plays never before produced at popular prices.

The members of W. H. West's Minstrel Jubilee are called to report for rehearsals at Asbury Park, N. J. The musicians and singers will meet on Thursday, July 19, at 2 o'clock, while the comedians and others are called for Monday, July 23, at 2 o'clock.

Edith Yerrington, the handsome young prima donna, who made such a success as Jack in Jack and the Beanstalk, invites offers for next season. Miss Yerrington is one of the few who can sing, act and dance. Her address is care of this office.

On the Suwanee River will have an entirely new scenic outfit for next season.

Russell and Drew have placed the booking of their Third Avenue Theatre, Seattle, Wash., in the hands of E. D. Stair and J. H. Havlin.

The Empire Theatre, Rochester, N. Y., has the weeks of Sept. 3 and 10 open for farce-comedy or melodrama.

A new system for making coupon tickets is controlled by Weldon, Williams and Lick, of Fort Smith, Ark.

Ada Henry, who successfully played Mrs. General Blazer with the Rays' A Hot Old Time company last season, is at liberty.

C. K. Minary, of the street railway company, of Springfield, Ill., is desirous of securing performing elephants and other animals for the week of Sept. 24.

Sherrill's Opera House, at Athens, Ala., seats five hundred, is on the ground floor, has electric and steam equipment, and is presided over by R. C. Sherrill.

Managers holding time and contracts at Love's Opera House, Fremont, Neb., must have the same ratified by the new manager, Para C. Love, or they will be considered canceled. Love's Opera House is one of the completest theatres in the West, and seats 1,200.

Henry Leoni, a baritone of good experience, is disengaged for opera or the drama. His address is 60 South Twelfth Avenue, Mt. Vernon, N. Y.

Bellefontaine, Ohio., is to have a street fair, week of Aug. 6. A. M. Reid, secretary, is engaging attractions for the festivity.

Adelaide Fitz Allen, as leading woman of the Giffen Stock, at Richmond, Va., has made many friends by her capital performances. As Zicka in Diplomacy she has duplicated her former favorable impression.

Lothrop and Tolman are the managers of the only theatre in Gloucester, Mass., which boasts of a population of 30,000, and 8,000 additional to draw from neighboring suburbs. The New Theatre is a ground floor structure with modern conveniences and accommodations. Representative attractions are assured of paying business at this stand.

Rose Etynge, who has not yet closed for next season, is teaching, as usual, as will be seen by reference to her advertisement on another page.

A leading lady, with stock experience, is wanted by S. W. Combs, of 1,358 Broadway.

The new opera house at Waynesburg is alleged to have no equal in Pennsylvania outside of Philadelphia and Pittsburg. The house was designed by McIlfatrick and Son, and is fitted and equipped in the best and thoroughly up-to-date manner. It has a large stage, and seats 1,100. Waynesburg is a good show town and draws from over 6,000 people. J. W. Munnell will manage the new theatre.

Laura J. Russell will consider offers to play character and juvenile leads with a responsible company. She should be addressed at 29 Avondale Park, Rochester, N. Y.

Manager Henry Myers, of A Guilty Mother company, would like to have Mr. Kearsley communicate at once with him.

INTERNATIONAL GRAND OPERATIC CO.

"Nothing succeeds like success" is a familiar quotation that can well be applied to the International Grand Operatic Company. This organization started its career last October, and from the first performance to the end of the season of twenty-six weeks it drew large audiences and left an excellent reputation everywhere, judging from the press, managers and public's enthusiasm. There is no doubt but what the company will be well received again. Mr. Behenna, the manager, has had a wide experience with this class of attractions, having represented some of the best talent in both Europe and this country for over fifteen years. He has a host of friends, and his business methods have always been strictly honorable. Several changes will be made for the coming season. A tenor and some new and attractive features will be added to strengthen the organization. Mr. Behenna states that he will not permit any cuts, and each artist will be compelled to do his or her respective work, or make room for some one who will. Probably no other similar company has such an extensive grand opera repertoire, or do we know of a better equipped or more expensive and attractive musical combination starting on tour. A fine line of printing will be furnished, and managers who are looking for a high grade attraction would do well to correspond with Mr. Behenna, with view of booking early. Mr. Behenna has an office at 420 West 145th Street, where he is now kept busy preparing for hard work. He promises a surprise with some of the new artists engaged. Several excerpts of grand opera will be added, as well as something absolutely new for this class of entertainment.

JOSH OGDEN'S GOOD NEWS.

Josh E. Ogden, of Woonsocket, R. I., was in town last week booking attractions for the Woonsocket Opera House, of which he is manager. To a MIRROR man he stated that he was a very busy man. "But I am never too busy to talk about the Woonsocket Opera House," he said. "It is a fine theatre, with a seating capacity of 1,400, stage sixty-eight by seventy-eight feet, and eighty feet to the gridiron. It is the only stage in New England, outside of Boston, that will accommodate James O'Neill's new production of Monte Cristo. I have booked that attraction for the coming season. Among the other companies that I have booked are The Christian, The Village Postmaster, Morrison's Faust, Secret Service, Why Smith Left Home, Quo Vadis, Dan Sully, West's Minstrels, Joe Ott, Because She Loved Him So, The Span of Life, Who's Who, 'Way Down East, Sapho, In Old Kentucky, The Eleventh Hour, and Tom Shea in Jekyl and Hyde. I play three one night stands a week, and book no burlesque or variety organizations. Last season was my first as manager of the Woonsocket Opera House, and was very successful. The town is prosperous, all the mills are working double forces, and I am sure that next season will be even better than last. Woonsocket draws from seven towns having a total population of 30,000 outside of Woonsocket itself. I am making extensive repairs and alterations this Summer, and in the Autumn will have a theatre to be proud of, behind the curtain as well as in front. My daughter, Mrs. Nina Ogden Crown, will continue to act as treasurer."

THE SHAW THEATRE.

The Shaw Theatre, at Hutchinson, Kan., now under construction and to cost $40,000, will be finished on Oct. 1 next. It will be modern in every detail, and the claim is made for it that it will be the best equipped theatre west of Chicago. An advertisement on another page gives details of its construction. Hutchinson has a population of 15,000, with a tributary population of 40,000. It is also on the line of several railroads. An attraction to open the house is wanted by Thompson and Shaw, who are now booking the season, and who may be addressed at Hutchinson.

VAUDEVILLE CORRESPONDENCE.

(Received too late for classification.)

MUSKEGON, MICH. Lake Michigan Park (W. R. Reynolds, manager): Three Leon Sisters, Cook and Lester, the Garmellas, and Lee Ingham, to immense crowds 1-7. Coming 8-14: St. Onge Brothers, Grant and Norton, and Elsecta.

JOHNSTOWN, N. Y.—Sacandaga Park (C. H. Ball, manager): The new rustic theatre was formally opened 2 to S. R. O. Co. for week: Gorman's New York Vaudeville Stars. Large audiences. Good satisfaction. 9-14: Gorman's Comedians.

ATLANTA, GA.—Imperial (James J. Sheeran, manager): Business continues very good at this popular burlesque house. Change of bill and new faces announced week 9.

BENTON HARBOR, MICH.—Orchard Park (W. N. Simons, manager): Tent in which performances were given burned June 29. Expect to reopen soon under new canvas.

WATERLOO, IOWA.—Cedar River Park: Quaker Quartette 4-5; Dixy Jubilee Singers 5-8; Schumann Quartette (ladies) 9-11. Knapp's Orchestra has been engaged for the Chautauqua season.

NEW BRITAIN, CONN.—White Oak Park (F. L. Terry, manager): Bean's Minstrels 2-7, had heavy patronage and pleased. A strong olio by Swan and O'Day, Chris Green, and Matthews and Thompson.

GLOUCESTER, MASS.—Long Beach (J. J. Flynn, manager): Week 2: John Shepley, The Carrolls, Ethel Tillison, Gregory Pantomime Troupe, John Dempsey, and Charles Hart.

LYNCHBURG, VA.—Weston Park (F. M. Dawson, manager): E. F. Reynard, Chappelle Sisters, Eddie Devoe, Holder, and Young and Brooks opened 2. Houses and performances good.

SYRACUSE, N. Y.—Lakeside: Satsuma, the juggler; De Veaux and De Veaux, Le Martine Brothers, Tally Ho Trio, and the Carcello Sisters amused good crowds 2-7.

STAUNTON, VA. Highland Park (R. D. Apperson, manager): The Ladelles, Billie Stamford, and Bernard Williams entertained large crowds at this popular resort week 2.

WATERBURY, CONN. Forest Park (Jean Jacques, manager): Little Elsie continues another week to head the bill. She is the best child actress we have seen. Large audiences.

CHARLOTTESVILLE, VA. Jefferson Park Hotel (E. L. Driscoll, manager): Ben Durant and Watts co., and Greenway's moving pictures drew large audiences week June 25-30.

FORT SMITH, ARK.—McLoud Park (George Harvey, manager): De Kreko Brothers, 25, 26 to good business. Allen Sisters, Walter Thrash, Harry and Jessie Haywood, and others 2-7.

LITTLE ROCK, ARK. Glenwood Park (C. T. Taylor, manager): Mr. and Mrs. Bentley, Ammons and White, Harvey, McCarthy and Relna, and Mr. and Mrs. Taylor. Large attendance week June 25-2.

GALION, O.—Seecalum Park Casino (Ed. H. Barker, manager): Week 2, Murphy and Mack, Craig and Ardell, and Gertie Lewis. Good bill; business fair.

KINGSTON, ONT.—Lake Ontario Park (H. C. Nickle, manager): Vaudeville to big business 2-7. Soto Santenaro, Japanese conjuror, 9-14.

BINGHAMTON, N. Y.—Elm Garden (Harry Levy, manager): Business very good 2-7.

THE WEIRS, N. H.—Park: Skipped by the Light of the Moon week 2 proved a good attraction.

WOONSOCKET, R. I. Hoag's Pond: Brown's Specialty co. to good houses week 2.

Married.

BOTTO—LEROY. William Botto and Maud Leroy, in New York city, on July 6.

Died.

ADAMS. Charles P. Adams, at West Harwich, Mass., on July 4, aged 66 years.

CASSITY.—Mrs. Emma Cassity, in St. Louis, Mo., on July 5, of appendicitis, aged 32 years.

FINN. Raymond Finn, in Toledo, Ohio, on July 4, aged 20 years.

JEREMY.—Mrs. Elizabeth Jeremy, in Pittsburg, Pa., on July 1, of apoplexy, aged 77 years.

MAURER.—At Highland Park, N. J., on July 6, Henry Maurer.

McLEAY.—Franklin McLeay, in London, England, July 6, of brain fever.

MEANY.—Mrs. Maria Lavinia Shannon Meany, in Louisville, Ky.

URQUHART. David Urquhart, at Saratoga, N. Y., July 6, aged 70 years.

I AM

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THE THEATRE COMMERCIALLY CONSIDERED.

III.

Bear in mind the frequently quoted saying by the illustrious Abraham Lincoln about humbugging the people. No saying attributed to P. T. Barnum has been more widely quoted than the remark that "The public likes to be humbugged." Certainly this comment on the credulity of the masses opens up a most curious and entertaining field. Although it is true that Mr. Barnum was a master in the science of humbugging the public, and did not disclaim that distinction, it must be said in justice to him that in the course of his long professional career he gave the people more for their money than any other showman, living or dead. But he appeared in each city or town only once a year. Such a scheme should not be practiced eight months of the theatrical year or for many years.

A most costly contention in the amusement business is the "deadhead"—the person who cannot give a plausible reason why he should be admitted free. Now, I do not refer to the proprietor, business-manager or editors of a newspaper, nor to the business man who displays the lithographs in the window of his establishment. Neither do I mean the owner of billboard locations, nor the man who lends to a company or theatre things which may be essential to the completeness of a performance. Likewise I have no reference to the owners or directors of a theatre, but indicate particularly the class of men who indulge in hours of leisure, spend money liberally "treating" in various ways, yet are persistent and annoying in their personal efforts to enter a theatre without paying.

Years ago some one more generous than thoughtful did the amusement business an incalculable injury that has been growing by issuing a "pass." No other business, except that of railroads, is in consequence such a sufferer from this as the theatre. A million persons admitted free a year to the theatres of America is not an overdrawn estimate, and, aside from the pecuniary loss, the "deadhead" is often the most disappointed and critical person in the audience. He is the most difficult to please and thinks he knows it all. I never issue a pass after four o'clock on a day of entertainment. This avoids a line of people waiting for my return from supper. It also prevents my being called out of the theatre in the evening, and also prevents the saying of "All right" at the door. For all persons admitted free there should be a pass in the ticket box.

I think much time is wasted in booming imaginary business, instead of endeavoring to ascertain the reasons why business is not better. I refer to managers and agents who are "packing them in," and have the printing sent "C. O. D." Also to repertoire companies that open engagements in each town "to the largest number of people ever in the theatre." This, it was said, occurred six times in one season in one town. It is remarkable that each company could boast the largest audience. Have you ever given serious thought or investigation as to how many persons are sincerely interested in your prosperity? You may be surprised at the limited number—your stock company, your family, some true friends, who would aid you with money if needed, your creditors and a few of the patrons. In money matters all kinds of business enter into a lively competition, and we all are more or less selfish.

From 1872, when I entered the theatrical business, to 1880, by publishing criticisms from the New York *Herald*, the *Times* or the *Tribune*, then the leading New York newspapers, large receipts were obtained for the entertainments. It did not take long for unscrupulous people to learn of the value of these notices, and companies traveling West had notices published alleged to come from these papers, though they had never appeared in New York. The result was disappointed audiences, and consequently the genuine articles finally lost value or were looked upon with suspicion. Later the press agent was introduced and the papers were worked to death. I have not copied in the local papers a dozen newspaper extracts of the average companies in five years, because they have often been written through goodness of heart or for other reasons, and are very much exaggerated. I want facts as near as I am able to obtain them, so as to offer the public the entertainment as it is going to be, and the result thus far has been entirely satisfactory to the visiting managers, my patrons and myself.

In Reading the newspapers with criticisms for the Academy of Music do not mention the size of the audience, whether the theatre be only partly filled or if there is "standing room only." The entertainment alone is spoken of, and that consistent with facts. Those interested in the performance were present and few others care to know how many were there. The majority of entertainments are merely "noticed." High-priced, meritorious productions are criticised. Good criticism aids business. The best critics sometimes disagree. That does not keep patrons from the Academy of Music. A happy medium is observed, not too eulogistic, not too severe. Simplicity is appreciated by the intelligent and understood by the ignorant. The most severe critics are managers regarding other managers, agents against other agents, actors against other actors. Observe them as they talk loudly and behave in a "know all" manner when in an audience, or when standing between the acts about the door, or in an adjoining saloon.

Some of the most successful business men encounter reverses. Pecuniary inability to sustain a company is not a disgrace. It is a misfortune, and I sympathize with the forced closing of a tour. However, managers or agents deserve severe censure for the following negligence: As soon as a company closes the theatre managers on routes booked for the first week thereafter should be notified immediately by telegraph, and those of later dates by postal card. I have had very few such experiences, but small towns suffer much from this unwarranted indifference, and that is one of the reasons the local managers claim they book four attractions a week where there should be only two.

We have reached the last year of this century and very much is expected from the twentieth. I sincerely hope much will be done before then to bring theatricals to a legitimate business standard, and to a higher order of honor and truthfulness. There are other matters I could discuss, but I have briefly referred to the more important. These articles were not intended to express any personal feeling toward any one, and I hope they were received in the same good spirit that prompted me to write them—a desire to benefit a great number.

JOHN D. MISHLER.

SOUSA IN LONDON.

Sousa's Band will give a series of concerts in London before returning to America.

THREE GENERATIONS ON THE STAGE.

It is a commonplace of popular apprehension that the stage holds its devotees from generation to generation. In token of which the Booth, Drew, Clark, Davenport, Jefferson, Holland, Sothern, Hackett, and other notable theatrical families leap into memory at mere mention of the topic. Yet, if one were to accord full credence to the ominous warnings and grave misgivings which successful actresses are wont to utter in "signed" articles and interviews, obviously by way of demonstrating their own superior virtue under temptation and genius for overcoming all manner of obstacles, but ostensibly with a view to saving stage struck girls from inevitable disillusionment and worse, it would seem small wonder that, among the examples cited, there are but two of lineal succession in the case of actresses. At any rate, the generalization would seem justified that actors' sons more frequently remain true to the stage than do the daughters of actresses; that women are more likely to achieve prominence on the stage, as certainly they may notoriety, by defection from private life. Or, to put it in another way: That the stage is not kind to women, either as mothers or as daughters; that, in fact, it does, as so many women stars lament, entail for their sex sacrifices for which little less than the supreme rewards of genius can possibly compensate genuine womanhood.

That this is not of necessity so, however, the family life and transmitted histrionic talent so common on the better ordered German stage abundantly prove. And, when one is permitted to become familiar with the private life of actor folk this side the channel and ocean, it is discovered, as might well have been suspected, that modesty rather than mediocrity has cast the cloak of privacy over the inheritance of histrionic ability, and the continuation of professional activity from generation to generation among English and American actresses.

EVELIN CAMERON.

MADGE CARR COOK.

This fact is of instructive value, since it demonstrates that, while the glamour of the stage and the glare of its footlights, and the blare of its trumpeters, and the mystery of its illusions, and the romance of its mummery, do lure many a girl, as the flame does the moth, ofttimes to injury, sometimes to misfortune, yet there remains, after the inevitable disappointments common to all callings, so substantial a residue of contentment with theatrical life and art as to encourage prudent, sensible mothers in preparing their daughters for their profession, and the latter in entering upon it with little hesitation and few illusions. As for example:

Madge Carr Cook is an actress of excellent repute, though of more modest renown. Her character work is notable for intelligent insight and versatile execution; and when it comes to tempering the unsympathetic characteristics of a shrew or a vixen with the saving grace of good sense and good humor, Mrs. Cook is admirable.

But Mrs. Cook's mother was not born to the stage. Necessity constrained, and Macready's friendship enabled that gentlewoman to make a profession of her necessities; she earning her livelihood, as "Evelin Cameron," with honor and honors—yet modestly, withal, in the English provinces. Those were the days of stock companies exclusively, when thrifty managers established lucrative circuits of two or three towns, playing seasons of from four to six months in each. Thus Madge was born, and, in a sense, bred on the Sunderland-Shields circuit. A three year old, she made her debut as Fleance in Macbeth, without fear or trembling. In fact, the tot made a hit quite disproportionate to her size. Her lines had been cut, as a matter of course; so, having nothing else to do during Banquo's soliloquy in the third act, she cheerily toddled down to the footlights, and, in a confidential aside, informed the audience that apples and ginger beer were to be her reward of merit—if, forsooth, Banquo's ghost ever should be laid. Not long after, officiating as Don Alonzo's kidnapped infant about to be spitted upon the rapier of wicked Don Pizzero like one of the innocents at Bethlehem, she clutched the raven locks of the rescuing Rollo, as she had been instructed to do by the actor in whose arms she had on a previous occasion essayed the part and triumphantly carried them off the stage. Her first Rollo, it will be surmised, had not worn a wig.

Obviously Madge was to the manner born; nothing ever "feazed" her on the stage, and one is not surprised to learn that when fresh from school, at the age of sixteen, sudden illness of the juvenile leading woman in her mother's company gave her the chance to make a successful re-entry upon the stage as Pauline in The Lady of Lyons, at less than twenty-four hours' notice, and with no special training other than such experiences as a "utility" child prior to her school days, as have been cited.

Following her husband, also an actor of repute, to America in 1885, where he was traveling in the support of Minnie Palmer, she had barely arrived in Chicago, where the company was playing, when it chanced that Roland Reed's leading woman, Alice Hastings, fell ill on the eve of his first production of Humbug at the Grand Opera House. Again on the spur of the moment, this time among strangers in a strange land, Mrs. Cook was called upon to fill the gap, and thus originated the part of Mrs. Ponsonby in the same theatre where nearly fifteen years later her daughter was destined to achieve her first independent honors as Bonita in Arizona.

America having thus without premeditation become the land of her adoption—a lucky thing for the daughter aforesaid, then not quite three years of age—Mrs. Cook continued in Mr. Reed's company for two seasons. Subsequent engagements were first in English melodrama, including French and Sanger's famous production of Harbor Lights and Colonel Sinn's Alone in London, followed by more congenial roles under the management, successively, of A. M. Palmer, Daniel Frohman, T. D. Frawley, and Jacob Litt.

Eleanor Robson has been on the stage less than two and a half years; yet, knowing her to be the granddaughter of Evelin Cameron and the daughter of Madge Cook, one need not be surprised at her immediate success and rapid advancement. Indeed, one might suppose that this talented girl took to the stage as a fish does to water. Not so. In the eyes of her relatives and friends Eleanor was not suited for her parents' profession, either by temperament or by talent; and preparations were made to cultivate her tastes and abilities as they readily oppressed themselves with pencil and brush. The girl at any rate seemed quite content to accede to the judgment of her family rather than to the wish of her mother, who, as events showed, had, nevertheless, better judged her inherited talents and natural inclinations.

Affairs so shaped themselves, however, in 1897, shortly after Eleanor's graduation from school, that Mrs. Cook, then a member of Frawley's Stock company in San Francisco, thought it wise to send for the girl. After being cast and coached by Mr. Frawley for a number of minor roles, in which the novice quickly showed her talent and aptitude for acting, the resignation of Gladys Wallis, and differences between the management and the ingenue who succeeded her, afforded Miss Robson an unexpected opportunity to show her metel, which gave the true ring, as her mother never doubted it would, when, after but six weeks' stage experience in minor parts, she carried her audience as the Chicago Girl in Men and Women. Soon after came her first great hit as Susan in Held by the Enemy, and the girl's success continued uninterruptedly for the rest of the season during the company's trip to Honolulu and tour over the coast circuit.

Having thus enjoyed six months' practical experience under the able direction of Mr. Frawley and the wise tuition of her mother, Eleanor Robson boldy struck out for herself, engaging as ingenue with the Salisbury Stock company, whose Summer season at the Davidson Theatre, Milwaukee, was so successful that it continued from May, 1898, to February, 1899, and thereafter for three months in St. Louis. Then Miss Robson again joined her mother, playing a Summer stock engagement at Denver, whence she was called to Chicago by the dramatist himself to succeed Olive May as Bonita in the resumption of Arizona's run on the stage of its premiere, the Grand. This was a venturesome undertaking for the young actress, since Miss May had not only created the part, but is a strong local favorite, being a native of Chicago.

However, Miss Robson's hit as Bonita was instantaneous. She, in fact, reoriginated the part under an entirely new conception; for, while Miss May had played the young Canby girl as a hoyden in quasi-soubrettish style, Miss Robson gives her a charm of impetuous personality and a fascination of sympathetic temperament far more emotional and legitimately convincing, as Mr. Thomas himself declares.

Not so much as a matter of record, as in order to demonstrate at a glance the value of stock work in the training of an ambitious girl, such as one-part work is manifestly unable to afford, a partial list of the roles for which Miss Robson was cast during her successive San Francisco, Milwaukee, St. Louis, and Denver seasons—some forty weeks in all, exclusive of brief vacations for rest—is here appended: Chicago Girl in Men and Women, Susan in Railroad of Love, Susan in Held by the Enemy, Polly in Lost Paradise, Kitty Ives in The Wife, Daisy in Arabian Nights, Dot in The Ensign, Bess Van Buren in The Charity Ball, Jennie Buckthorn in Shenandoah, Sweet Lavender in Sweet Lavender, Nanine in Camille, Louise in The Two Orphans, Suzanne in The Iron Master, Fanchon in Fanchon, Meg in Lady Bountiful, Grace in The New Magdalen, Fuchsia Leach in Moths, Sue in Sue, Josephine in The Lottery of Love, Cary in Alabama, Barbara Hare in East Lynne, Josie Armstrong in The Senator, Leonora Faddish in Too Much Johnson, Jane Eyre in Jane Eyre, Mercedes in Carmen, Hazel Kirke in Hazel Kirke, Grace Harkaway in London Assurance, Violet in The Crust of Society, Mathilde in Led Astray, Flower Girl in Cyrano de Bergerac, Elise in Madame Sans Gene.

Here, then, is some account of three generations of actresses of whom the grandmother turned to the stage for a livelihood under stress of adversity; and the mother was, so to speak, born and bred thereon; while the daughter, reared away from it for another career, continues in the same profession, quite as naturally and even more successfully than either forebear. An example in one family, successively, of adaptation to, training for and inheritance of the actor's calling. Surely, stage life must have its compensations for gentlewomen of dramatic talent. T. S.

ON THE RIALTO.

The tearing up of the cable car tracks that has been in progress along the Rialto the past week has given the billposters a chance to earn their wages. The heaps of paving-blocks with which the workmen, for the convenience of pedestrians, considerately cover two-thirds of the sidewalk are no sooner set in place than there appears a squad of hard-looking artists equipped with posters, paste and brush. In a jiffy the paving blocks are hid from view by a vari-colored assortment of half-sheets, proclaiming in glaring type the divers headliners that may be seen at the roof-gardens. It is a cheap and striking form of advertising, and the celerity with which the billposter accomplishes it is interesting. Moreover, this adaptation of street obstructions into bulletins of information for the prospective roof-gardener is susceptible of much elaboration and increase of scope. For instance, at this season of the year one finds the shady corners of Broadway blackened by motley groups of men, who seem to have grown or stuck fast to the pavement, so insensible are they to all attempts to pass them without taking to the gutter. Now, let the agile "knights of the brush" circulate among these living statues, besmear them with a swipe of paste, and affix to their backs some terse legend anent the entertainment at the Ethical Arctic Pasture or other roof-garden in disguise. Thus the Rialto navigator, halted in his course, might study with profit these good things and the loiterers would become educational institutions. If they must stand still, why shouldn't they be put to some use?

—

Harry Corson Clarke and Roland Reed met the other day in George H. Broadhurst's office. When Reed last saw Clarke the latter's health was critical. That was last Fall. Since then Clarke has played right along, but Reed has been in hospital at the point of death. They compared notes, shook hands on it, and then strolled adown the Rialto arm in arm, being met at every yard or so by some one who hailed either one of the now healthy pair as a man brought back from the mouth of the grave. It goes to show that you never can tell.

—

After Tim Murphy had made his hit in The Carpetbagger at the Fourteenth Street Theatre last season, he came back to town again and put on the same play at the Bijou. Before the opening at the Bijou, Mr. Murphy had occasion to interview an attache of the house, requesting him to get an oil lamp of a sort that might have been used in a Southern home in the sixties, and to place it upon a table in a certain scene.

"Don't you carry a lamp?" asked the attache.

"Certainly not," said the actor; "we expect to find one at each theatre. They found one for us at the Fourteenth Street."

"Well," replied the other, with some show of dignity, "this, you know, is a production house."

"All right," returned Mr. Murphy, "produce the lamp."

"I can't, sir," announced the local man; "this is a production house and we produce nothing."

ELEANOR ROBSON.

ENGAGEMENTS.

By Jules Murry for The County Fair, with Nell Burgess: C. Blanche Rice, Sue Seymour, Harry Burkhardt, E. S. Metcalfe, Albert Chesley, Albert Wallerstedt, Ed Gorman, Henry Walters, H. G. Stafford, T. W. Jackson, George M. Gray, L. J. Martinot, Lawrence Cantley, James Leary, and Ray Scott. For Morrison's Faust (Eastern): Errol Dunbar, Frank Fanning, William Ewing, George G. Taylor, Frank Onslow, J. W. Squires, Elma Gillette, Mrs. Selby Tapsfield, Florence Brooks, Gertrude Rischi, A. W. Brown, O. G. Hook, Selby Tapsfield, Harry Sweatnam, and W. E. Dennison. For Morrison's Faust (Western): George W. Trimble, W. E. Rensselaer, John A. Rose, Frank Wallace, O. E. Renfrow, F. E. Jenkins, Genevieve Kane, Abbie Farwell, Mary Winson, Mary Seymour, John E. Walsh, J. E. Alexander, Alf Johnson, F. M. Eldridge, Ed T. Hurst.

Enrico Morealle, with Francis Wilson, as musical director.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A SPRING CHICKEN (Tom M. Jordan, mgr.): Mountain Home, Id., July 10, Shoshone 11, Ketchum 12, Hailey 13, Pocatello 14, Idaho Falls 15, St. Anthony 16, Blackfoot 17, Cannon, U., 18, Logan 19, Preston, Id., 20, Ogden, U., 21, Salt Lake City 22-25.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.

ALTMAN DRAMATIC: Alpena, Mich., July 30-Aug. 1.

ARNOLD STOCK (J. F. Arnold, mgr.): Parkersburg, W. Va., June 4—indefinite.

AUBREY DRAMATIC STOCK (Mittenthal Brothers, mgrs.): Chicago, Ill., May 13—indefinite.

BACKMAN COMEDY: Fremont, Neb., Aug. 6-11.

BALDWIN-MELVILLE STOCK (Walter S. Baldwin, mgr.): Montreal, Can., May 28—indefinite.

BELLOWS STOCK: Denver, Col., June 4—indefinite.

BLAIR, EUGENIE: Cleveland, O., July 2—indefinite.

BRIGGS, FLOYD R.: Mancelona, Mich., July 9-11, Gaylord 12-14.

BURROUGHS, EDMUND: Belfast, Me., July 9-14.

CARNER STOCK (Harry T. Webb, mgr.): Piqua, O., June 11-Sept. 1.

CHAPMAN-WARREN (Earl P. Adams): Columbus, Ga., May 28—indefinite.

CHICAGO STOCK: Chicago, Ill., July 2-24.

CLUB PLAYERS (Alfred Rowland, mgr.): Limerock, Conn., 9-11, Sharon 12-14.

COLUMBIA STOCK: Sioux City, Ia., June 11—indefinite.

CRITERION STOCK (S. H. Maguire, mgr.): Buffalo, N. Y., May 21—indefinite.

DE GREY-ROBSON: Alpena, Mich., July 9-11.

DUNNE AND RYLEY ALL STAR: San Francisco, Cal., June 11—indefinite.

ELROY STOCK: Eastport, Me., July 9-11.

EWING-TAYLOR: Keokuk, Ia., June 25—indefinite.

FRAWLEY STOCK: San Francisco, Cal., July 2—indefinite.

FROST STOCK: Canso, N. S., July 9-14.

GORMAND AND FORD STOCK: Scotstown, Que., July 16-21.

GREINER'S LYCEUM STOCK: Antwerp, O., July 9-14.

HEARTS ARE TRUMPS (Charles Frohman, mgr.): Chicago, Ill., May 22—indefinite.

HILLMAN, MAUDE: Elizabethstown, N. Y., July 9-14.

HUMPTY DUMPTY (Jas. B. Dixon): Columbus, O., Sept. 3.

KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Niagara Falls, N. Y., June 11—indefinite.

KLARK-SCOVILLE (Nep Scoville, mgr.): Fulton, N. Y., July 2-14, Cortland, 16-21.

LINDLEY, HARRY: North Bay, Can., June 23—indefinite.

LYCEUM STOCK: Kansas City, Mo., June 25—indefinite.

LYCEUM THEATRE STOCK: Rochester, N. Y., May 28—indefinite.

LYONS, LILLIAN: Crystal, Mich., July 1—indefinite.

MACK FENTON STOCK (Wilbur Mack, mgr.): Akron, O., June 11-Sept. 3.

McVICKER THEATRE: Conneautville, Pa., June 25—indefinite.

MAXWELL STOCK (A. A. Mudge, mgr.): Sault Ste. Marie, Mich., June 25-July 14.

MILLER, HENRY: San Francisco, Cal., June 25—Sept. 17.

MITCHELLS, THE: Florence, Col., July 9-14.

MORRIS, WM., STOCK: Washington, D. C., June 11—indefinite.

MORRISON COMEDY (Morrison and Powers, mgrs.): Boothbay Harbor, Me., July 9-14, Camden 16-18, Vinalhaven 19-21, Stonington 23-28, Oldtown 30-Aug. 4.

PERUCHI-BELDINI: Knoxville, Tenn., May 21-Aug. 18.

PIERSON STOCK: Atlanta, Ga., June 25—indefinite.

PIKE THEATRE: Detroit, Mich., June 11—indefinite.

RICHARD'S STOCK: Halifax, N. S., July 2-14.

ROBER, KATHERINE: Providence, R. I., June 4—indefinite.

ROBSON, D. J.: Alpena, Mich., July 16-21.

ROBSON THEATRE: Columbus, Ga., June 4—indefinite.

SALISBURY STOCK (Sherman Brown, mgr.): Milwaukee, Wis., May 21—indefinite.

TEN NIGHTS IN A BARROOM (Annie Lysle): Howard Lake, Minn., July 9-12, Delano 13, 14.

THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis.—indefinite.

THE DAIRY FARM (J. H. Wallick, mgr.): Chicago, Ill., May 13—indefinite.

THE REAL WIDOW BROWN: Bozeman, Mont., July 11, Livingston 12, Billings 13, Dickinson, N. D., 16, Bismark 18, Winnipeg, Man., 20, 21.

THROPP, CLARA (Homer B. Day, mgr.): Bloomington, Ill., July 9-14, Peoria 16-21, Rockford 23-28, Oshkosh, Wis., 30-Aug. 5.

UNCLE TOM'S CABIN (Amazon Bros.): Sunbury, Pa., July 10, Danville 11.

UNCLE TOM'S CABIN (Arlington's): Hopewell, Pa., July 10, Tatesville 11, Lutzville 12.

UNCLE TOM'S CABIN (Harris'): Roaring Springs, Pa., July 10, Martinsburg 11, Saxton 12.

UNCLE TOM'S CABIN (Jackson's): Jeanette, Pa., July 10.

UNCLE TOM'S CABIN (Stetson's): Bangor, Pa., July 10, Blairstown, N. J., 11, Ogdensburg 12.

VALENTINE STOCK: St. Paul, Minn., June 11—indefinite.

WARD AND VOKES: Toronto, Can., Aug. 27-Sept. 1.

OPERA AND EXTRAVAGANZA.

ARNOLD OPERA: Memphis, Tenn., June 25—indefinite.

BLUMENTHAL OPERA: New York city, June 18—indefinite.

BOSTON LYRIC OPERA: St. Paul, Minn., July 9, West Superior, Wis., Aug. 1.

CANTORE OPERA: Athol, Mass., July 9-14.

CASTLE SQUARE OPERA: Chicago, Ill., June 25—indefinite.

CHESTER PARK OPERA (A. R. Gosling, mgr.): Winton Place, O., June 24—indefinite.

DESHON OPERA: Ocean View, Va., July 9-15.

MONTEGRIFFO AND ALLEN OPERA: New York city—indefinite.

OLYMPIA OPERA: New Orleans, La., April 23—indefinite.

RAVEL SPECIALTY (Willard Stanton, mgr.): Moncton, N. B., July 10, 11, St. John 12-14, Halifax, N. S., 16-18.

ROBINSON COMIC OPERA (Frank V. French, mgr.): Montreal, Can., June 11-Sept. 1.

SPENCER OPERA: St. Louis, Mo., June 3—indefinite.

THE ROUNDERS (George W. Lederer, mgr.): New York city June 25—indefinite.

WILBUR-KERWIN OPERA: Columbus, O., June 11—indefinite.

WILBUR OPERA: Providence, R. I., June 4-Aug. 25.

YOUNG, JOHN E., OPERA: Lancaster, Pa., June 11-Sept. 1.

VARIETY.

ADAMS, JAS. R., HUMPTY DUMPTY CO.: Asbury Park, N. J., June 30-Sept. 10.

ADAMS', JAS. R., PANTOMIME: Atlantic City, N. J., June 23-Sept. 10.

AMERICAN MOTOGRAPH (John H. Garrison, mgr.): Toronto, Can., Jan 29—indefinite.

SPAUN'S, BYRON: Fort Plain, N. Y., July 9-11, Canajoharie 12-14.

MINSTRELS.

BOONE'S: Middletown, Conn., July 9-14

BRYANT AND SAVILLE'S: Altoona, Pa., July 9-14.

DONNELLY'S, TOMMY (F. A. Owen, mgr.): Millbridge, Me., July 10, Cherryfield 11, Jonesport 12, East Machias 13, Machias 14, Bar Harbor 16.

KANE AND HIGGINS (P. H. Kane, mgr.): Youngstown, O., July 10, 11, Niles 12.

NASHVILLE STUDENTS (Rusco and Holland, mgr.): No. Yakima, B. C., July 10, Spokane 11, Wallace, Id., 12, Missoula, Mont., 13, Anaconda 14, Butte 15-18, Bozeman 19, Livingston 20, Billings 21, Miles City 23, Glendive 24, Dickinson 25, Mandan 26, Bismarck 27, Jamestown 28, Fargo 30, Crookston, Minn., 31.

RUSCO AND HOLLAND'S: Waukegan, Ill., July 21, Kenosha 22, South Bend, Ind., 23, Elkhart 24, Kalamazoo, Mich., 25, Grand Rapids 26, Ionia 27, Owosso 28.

MISCELLANEOUS.

BANDA ROSSA (Howard Pew, mgr.): Minneapolis, Minn., June 24—indefinite.

BROWNIES IN FAIRYLAND (Palmer Cox; S. H. Friedlander, mgr.): Red Bluff, Cal., July 10, Redding 11, Ashland, Ore., 12, Grant's Pass 13, Roseburg 14, Eugene 16, Albany 17, Salem 18, Oregon City, 19, Astoria 20, Vancouver, Wash., 21, Portland, Ore., 23-28.

BUFFALO BILL: Meadville, Pa., July 10, Warren, O., 11, Cleveland 12, Marion 13, Columbus 14, Mt. Vernon, O., 16.

CANADIAN JUBILEE SINGERS: Morrison, Ill., July 10 Dixon 11, Pedo 12.

FLINTS, THE (Hypnotists): Lebanon, Pa., Aug. 13-18.

INNES BAND: Atlantic City, N. J., June 30—indefinite.

KELLAR (Hypnotist): Vancouver, B. C., July 11, New Westminster 12, New Whatcom 13.

KNOWLES, THE (E. E. Knowles, mgr.): Brainerd, Minn., July 25-28, Fergus Falls 30-Aug 4.

LENNA HOWE ORCHESTRA: Bangor, Me., June 17-Sept 1.

LIBERATI'S BAND: Philadelphia, Pa., June 18—indefinite.

MIKEL, NAY, CARNIVAL: Toledo, O., June 25—indefinite.

REMENYI CONCERT: Laconia, N. H., July 10.

SEVENGALA (Walter C. Mack, mgr.): Manistee, Mich., July 9-14, Traverse City 16-21, Manistique 23-28, Escanaba 30-Aug.5.

SOUSA'S BAND: Paris Exposition, July 2-15.

CIRCUSES.

AMENT, CAPT. W. D.: Racine, Wis., July 9-14.

BARNUM AND BAILEY: Leipsig, Germany, July 2-15.

DOCK'S, SAM: Woodbridge, Va., July 10, Boyd 11.

FOREPAUGH AND SELLS BROS.: St. Cloud, Minn., July 10, Willmar 11, Sauk Centre 12, Fargo, N. D., 13, Grand Forks 14, Fergus Falls 16, Watertown, S. Dak., 20, Huron 21, Marshall, Minn., 23, Pipestone 24, Sioux Falls, S. D., 25, Cherokee, Ia., 26, Blair, Neb., 27, David City 28, Omaha 30, Lincoln 31.

GENTRY'S DOGS AND PONIES: Boston, Mass., July 2-14.

McDONALD'S, WALTER J.: McPherson, Kan., July 10, Little River 11, Lyons 12, Geneseo 13.

PAWNEE BILL'S WILD WEST: Toledo, O., July 16.

RINGLING BROS.: West Union, Ia., July 10, Charles City 11, Crescoe 12, Prairie du Chien, Wis., 13, Richland Center 14, Green Bay 17, Hancock, Mich 20, Calumet 21, Fond du Lac Wis., 25.

ROBINSON'S, JOHN: Piqua, O., July 10.

SELLS AND GRAY'S: Mt. Sterling, Ky., July 14.

TAYLOR'S, F. J.: North Bend, Neb., July 10, Schuyler 11, David City 12, York 13, Seward 14.

WALLACE BROS.: Traverse City, Mich., July 10, Benton Harbor 12, Aurora, Ill., 23.

WELSH BROS.' R. R.: Olean, N. Y., July 10.

ARENA.

ST. JOHN, CAN.—Lemen Brothers' Circus to capacity June 28; performances good. During the evening performance a row occurred on the grounds in which Thomas Armstrong, a local man and an innocent spectator, was seriously if not fatally stabbed in the back by Solly Smith, a colored circus employe hailing from Colorado. Smith was arrested and is now in the hands of the police, awaiting the result of Armstrong's injuries.

ROCKFORD, ILL.—W. H. Harris' Nickel Plate Circus June 29; crowded tents; performance well received.

CAMBRIDGE, O.—John Robinson's Circus June 25; good attendance; the spectacle, The Queen of Sheba, was very good; circus performance fair.

HUDSON, N. Y.—Buffalo Bill's Wild West June 30 to about 12,000 people; all pleased.

TARENTUM, PA.—Pawnee Bill's Wild West pleased large crowds June 28. While shifting the cars for loading after the show three passenger cars and one flat car ran off the track and caused a delay of four hours.

FREEPORT, ILL.—W. H. Harris' Nickel Plate Circus gave two excellent performances to packed tents June 28.

LINDSAY, CAN.—Lemen Brothers' Circus June 15; satisfactory performance to capacity.

STILLWATER, MINN.—Cooper and Co.'s Circus June 28-30 to capacity; good performances.

MISSOULA, MONT.—Norris and Rowe's Dog and Pony Show June 25 delighted large crowds.

CORNING, N. Y.—Welsh Brothers' Circus June 28, 29; large attendance; good performances.

GRAND FORKS, N. D.—Gentry's Dog and Pony Show June 28, 29; excellent performances; well patronized.

ROME, N. Y.—Buffalo Bill's Wild West 2 pleased big crowds.

FOND DU LAC, WIS.—Captain W. D. Ament's Vaudeville Circus 2-4; poor business owing to inclement weather; fair performances. Ringling Brothers' 25.

LA PORTE, IND.—Harris' Nickel Plate Circus 3, large crowds.

BELLEFONTAINE, O.—Buckskin Bill's Wild West, June 28; poor performances.

ERIE, PA.—Pawnee Bill's Wild West had a successful engagement 2; big business. Frank Frost, press representative of the show, was entertained by Seth Clover, proprietor of the Morton House, in this city. Mr. Clover was formerly a member of the Buffalo Bill co.

DELAWARE, O.—Buckskin Bill's Wild West 2; good business; pleasing performance.

LANCASTER, PA.—Bostock's Midway Carnival and Trained Animal Exposition pleased large business 2-7. On the Fourth of July a severe storm blew down all the tents and booths. The elephants and camels were stampeded. A number of people were injured, none, however, seriously.

CHARLESTON, W. VA.—John Robinson's Shows packed the tents 4; satisfactory performances. Buckskin Bill's Wild West 10.

GALION, O.—Buckskin Bill's Wild West June 29; fair business; poor attraction.

ALTOONA, PA.—Downie's Circus 3, 4 to poor business. They were compelled to show outside of city limits on account of unreasonable charges for show grounds and parade privileges.

BORNELLSVILLE, N. Y.—Welsh Brothers' Circus 3, 4 to capacity, breaking all previous records in receipts at popular prices; good performance.

LANCASTER, KY.—Sells and Gray's Circus June 27; crowded tent; good performance.

DENVER, COL.—Gentry's Dog and Pony Show is doing good business June 25-30.

KEOKUK, IOWA.—At the Casino Morris' Dog and Pony Show appeared 1-7 to good business.

ASHLAND, WIS.—Skerbeck's Circus did good business June 30. Harper Brothers' Dog and Pony Show 2, 3.

MARSHALLTOWN, IOWA.—Forepaugh and Sells Brothers' Circus 2 to good business; first-class performance.

NOTES.

The roster of Buckskin Bill's Wild West Company, incorporated, is as follows: Sid Terrell, president; Ed. C. Terrell, vice-President; Fletcher Terrell, secretary and treasurer; William Robinson, general agent; Richard L. Sebrie, treasurer of office department; J. Russ Smith, press agent; J. E. Flannery and J. Ed. Brown, doorkeepers; George Fisher, twenty-four-hour man; Frank E. Jones, ticket seller; W. E. Sands, manager advertising car No. 1; Bob Cook, manager advertising car No. 2; cowboys, etc.: Harry Braddon, Willie Braddon, Lillie Adel, Lake Adel, Tex. Smith, Katie Smith, Big Horse, John J. Brewer, W. H. Stoneman, Eugene E. French, J. F. Buckenridge, William B. Taylor, Elmer Mendenhall, Robert L. Sattlery, Charles Graft, J. L. Martin, Marion Haffner, Fred W. Sperling, Robert Hayse, Prince Kubler, James A. Ballentine, Jim Hallett, Ben McKinney, Gertrude Vanden, Ed. Bradford, Will Camp, T. J. Anderson, William Wyley, Aaron Snider, Bob Pendley, Tom Reed, Kenney McDonald, Dan Wardlow, Pearl Washburn, William Madden, John Hurst, John Roddy. Indians: E. C. Swizert, general agent and interpreter; Chiefs Red Bear, Short Bull, Bear Shield, Two Dog, Crazy Horse, and forty warriors. Annex: Dave Smith, announcer; Thad Terrell, manager; J. W. DeVear, lecturer; Mrs. De Vear, bearded lady; Kathleen Wren, snake charmer; Nora Wren, midget; Mr. and Mrs. Lee Ray, Alex Davis, Prince Kario, J. E. Conely, Harry Pere, Sam Shoepeck, W. H. Kennedy, talkers; Joe Ritzel, high wire; W. H. Vane, Grace Vane, Frank Williams, boss canvasman, and ten assistants. Band: Harry Crigler, leader; R. E. Hedges, John Drake, Alex. Dunlap, Emil Warnas, Wilbur Fisher, Sam Hoodenpyle, Lote Patton, Paul Weber, Ed Dillard, Harry Menefu, Harry Masten, Ernest Rawlings, Emil Kingsbury, Ed Higgins, Nick Roberts, Dick Roberts, Hugh George, C. G. Loveless, O. L. Lockwood, Ed Smith, Carl Blind, Joe Meehan, John Wells, Gus Knectsker, Gus Herrold, Lou Graves, Joe Chancellor, Clyde Walters, George Conahan, G. L. Bartlett, Harry L. Hix, James Underwood, Stanley Beebe, Charles E. Crawford, Frank Garner. Concert: Mr. and Mrs. J. B. Wright, Hugh George, Sam Hood, Ross and Edwards, Leslie and Wilson, Tom and Bill Denney, Grace Howard, Carrie Ward. Stable: E. C. Larkins, Jim Offard, and thirty men. Transportation: T. M. Brown, master, James Cameron, assistant, and twenty men. Canvas: Jack Pheiffenberger, boss; Frank Howard, assistant, and forty men. Chandeliers: W. H. Terrell and eight men. Cook Tent: Charles and Jack Davis, proprietors; James Davis, four cooks, two meat cutters, thirty-five waiters. Living Pictures: J. W. Tyler and eleven people. Privileges: Hutchinson Brothers, Columbus, O., and twenty people.

Carbondale, Pa., gained newspaper prominence last week by an astonishing story about a snake. It appears that the snake, which measured eleven feet ten and one-half inches, escaped from a circus that showed at Carbondale several years ago. Since then it has been prowling about the vicinity, leaving terror in its wake. The other day some young women discovered the monster sleeping peacefully in some woods and turned in an alarm. One Michael Murray, an intrepid hunter, ventured to the reptile's lair, armed with a Winchester rifle. The snake showed fight and wound itself around Murray's leg. Murray placed his gun against the snake's head and fired, blowing the head off. Now the citizens of Carbondale are resting easily.

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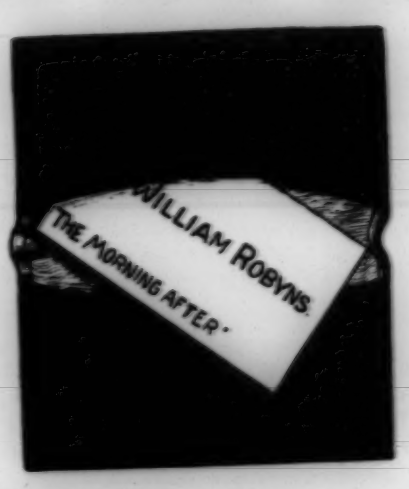

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TELEGRAPHIC NEWS

CHICAGO.

Torrid Days in Cook County—The Summer Exodus—Town Talk.

(Special to The Mirror.)

CHICAGO, July 9.

If it is in order at this time, Mr. Chairman, I desire to offer an apology to the weather man for any remarks I have made about the unseasonable cold weather. Early last week he evened matters up on us by turning on the steam, and for a week past I have really not cared much as to where I should go if I died. The mercury has forsaken the thermometers and sought a higher life. It has been simply awful. Some good man on the Chicago *Record* echoed my sentiments the other day when he wrote an article extending sympathy to the poor players who are obliged to work in such torrid weather. I met Ned Holland the other day, after the Fourth of July performances of Hearts Are Trumps at McVicker's, and he looked a wreck. Chicago building ordinance compels the lowering of the asbestos stage curtain of a theatre when a performance is not going on, even between matinee and night, and this makes an oven of the stage. Few people care to attend a theatrical performance in such weather, and I believe Manager Litt is wise in making this the farewell weak of Hearts Are Trumps. The house will be closed for rejuvenation after next Saturday night until 'Way Down East comes for a run in August.

In my down-town court the other day I had a case of Friar *versus* Laurence. Regards to William H. Thompson; William Shakespeare, please write.

Yesterday The Burgomaster entered upon the fourth week of its successful run at the Dearborn, and Mr. Luders and Mr. Pixley have introduced several novelties. It is a good Summer bill and William Norris and Miss Rosa have both made big hits as burlesquers.

Jimmy Devlin, one of the old guard of Chicago actors and an eccentric character actor of the first rank, is to go with Roland Reed next season. Mr. Devlin was on the stage at McVicker's the night the crank shot at the late Edwin Booth.

Camille D'Arville closes her long engagement in vaudeville at the Masonic Temple roof this week. She says that if the vaudeville trust cuts her salary in two she will return to comic opera and sign a contract for $500 a week which Kirke La Shelle has sent her.

The run of The Dairy Farm at the Great Northern is wonderful, but it is deserved, as it is a clean play, well acted and handsomely staged. It entered upon its eighth week last night.

It is reported that when William Ananias McConnell comes here next week to do a monologue stunt on the Masonic Temple roof he will sing Paolo Dresser's latest success, "One Lies Down at Appomattox." He ought to do it well—McConnell can lie successfully anywhere.

On July 3 I had before me in the police court a man named John Cannon. He was charged with disorderly conduct and I continued his case until July 4, when I discharged him. I could not consistently discharge a Cannon except on the Fourth. Some one told the story to the German barber near the court and he attempted to repeat it to a friend. "Und vot do you subbose de chudge dit mit Cannon?" he said. "Vy, he shooted him."

I have been asked to state that the Stevenson who was nominated on the ticket with Bryan at Kansas City is not the Stevenson who appeared in Zaza with Mrs. Carter. The request comes from both Stevensons and I cannot blame either of them.

Pain's Battle of Manila display astonished fully 15,000 people at the Ball Park last Wednesday night.

From far-off Melbourne, Australia, Jim Love writes: "This place looks like a real United States city. We like it, we do, but I've got to take a jump over to Cape Town, South Africa, June 29, to look the country over, as we probably will go there when we get through here, Dec. 1. I'll not stay there long, however. Expect to return inside of eight weeks. Talk about running over to dear old Lunnon, I've got all kinds of countries ahead of me—and Nance O'Neill."

Cora Beckwith's swimmers are at Middletown's Dime Museum this week. This is the only seasonable attraction in town.

Boccaccio was followed at the Studebaker to-night by Martha, in which the Castle Square Opera company is thoroughly at home. Maud Lillian Berri returns to the company to sing Martha. Billee Taylor will follow.

Chicago was never as dead theatrically as at present. Every one is out of town who can raise car fare, and the others walk. Manager Powers is in Europe. Manager Davis is at his Willondah Farm in Indiana; the Hamlins are on the golf links; Manager Kohl is at his Wisconsin Summer home, and the others "also ran"—all except a perspiring mortal who can't find anything to write about and whose name is "BIFF" HALL.

BOSTON.

Warm Weather Bills in Modern Athens—Castle Square's 2,000th—News.

(Special to The Mirror.)

BOSTON, July 9.

Sweltering weather has been the lot of Boston for the past three days, and the few theatres still open suffered accordingly. Yet, all things considered, they are doing quite well.

The Tremont Theatre Stock, which last week revived Gilbert's Engaged with moderate success, did better to-night with Pink Dominoes. J. H. Gilmour was the Charles Greythorne, Florence Rockwell was Lady Maggie Wagstaff, Mary Sanders was Rebecca, Annie M. Clarke was Mrs. Joskin Tubbs, Gus C. Weinberg was Tubbs, William Hazeltine was Sir Percy Wagstaff, and Lola Hawthorne was Mrs. Sophia Greythorne, scoring distinct hits. Next week, Camille, with Miss Rockwell in the title-role.

What Happened to Jones was put on at the Castle Square to-night. This is to be gala week at this theatre, as on Friday evening the two thousandth consecutive dramatic performance will be commemorated by means of music in large quantities. A military band of one hundred pieces will play high-class selections from twelve to two and from six to eight, and flowers by the ton for the players will be in order.

At the Columbia Theatre the pruners have put in a rigorous week on Very Little Faust and Much Marguerite, with the result that the libretto and stage business have been wonderfully improved. It looked at one time as if the insufficiency of preparation would submerge the venture, but it still has its chin above water at least.

The novelty of the Summer was sprung to-night in H. M. S. Pianafore on the Lake, another phrase for comic-opera at the Chutes. A full-rigged mimic cruiser was set up in the pond, and on its decks the company disported and kept cool. The cast included Frank Buckley as Captain Corcoran, Hubert Dodd as Sir Joseph Porter, Jethro Warren as Ralph Rackstraw, James Gilbert as Dick Deadeye, Gus Kammerlee as the Bo'sun, Frank Burton as the Bo'sun's mate, Blanche West as Josephine, Rose Stella as Little Buttercup, and Mabel Cavendish as Hebe. This is an idea new to us in the way of out-of-door amusement, and from here it looks like a go.

Within six weeks the interior of the new Colonial will begin to look something like a theatre. The steel frame work in the auditorium has reached the roof level, the rough iron work that shapes out the ceiling is nearly in place, and the proscenium arch is nearly completed. The decorations are to be mainly of stucco and *papier-mache*, and imitation as far as possible will be avoided; in the main entrance, for instance, real marble will be laid. As the Colonial is the first theatre built in Boston since the passage of the new laws regulating theatre construction, it has been a study to work out the fire-proofing of the stage. A large elevator will be put in to raise animals and carriages from Van Rensselaer Place to the stage. The seating capacity will be about 1,600, like the Hollis Street Theatre, and there will be three tiers of two boxes each on both sides of the stage. One box can be made out of two if desired. The lighting will be from the ceiling, as there will be no chandeliers.

Professional interest hereabouts has been awakened in a Bazar of Nations, to be held to-morrow and Wednesday on the grounds of the Addison Gilbert Hospital at Gloucester. At the end of a long street of bazars will be erected a three-pole tent, circus fashion, where a continuous vaudeville performance will be given each day. Boyd Putnam, whose Summer home is at Annisquam, will be the general factotum, Mr. and Mrs. Sydney Booth and Mrs. Agnes Booth-Schoeffel will participate, and enough offers from professionals and amateurs have been received to fill a week's bill without repetition.

Castle Square notes: Lon Seeley left town to-day for his Summer home, at Asbury Park, N. J., to remain six or seven weeks. Mrs. Seeley (Jennie Kendrick) accompanies him. Marion A. Chapman, after an artistic portrayal of Fawn-Afraid in The Girl I Left Behind Me, takes a month's vacation with friends in New York, and with her mother at her home in Baltimore. Maude Odell gave a dinner party at the Touraine Friday evening to about fifteen of her intimate friends. The day before she acted as chaperon to the children from the Dorothea Dix Home on an outing at Norumbega Park. This is the third annual treat that Miss Odell has bestowed upon the little ones. It is possible that Under the Gaslight may be put on some time this Summer at this theatre.

Mr. and Mrs. R. M. Field are at the Hotel Preston, Beach Bluff, for the Summer.

Wright Kramer, who goes out with Roland Reed in the Fall, is at his home here for the Summer.

J. H. Gilmour, now with the Tremont Theatre Stock, will be the leading man with Maude Adams in L'Aiglon.

Helen Redmond has been the guest of Kate Uart in this city for the past few weeks.

JAY BENTON.

PHILADELPHIA.

Parks Well Patronized—Howe's House Burned—Atlantic City Frosty—Cape May Notes.

(Special to The Mirror.)

PHILADELPHIA, July 9.

Keith's Theatre continues to give phenomenally attractive cards, and in spite of the heat the patronage is up to the usual high standard. This is the last week of the great Lafayette. The new features are Digby Bell in an original monologue; Milton Aborn and Hattie Arnold in Geo. M. Cohan's latest skit, The Vaudeville King; James O. Barrows and company in The Major's Appointment; Hal Merritt and Florence Murdock in A Friend in Need; the Mitchells, Cliff Farrell, Linton and McIntyre, Jennings and Alto, Courtright and Lee, Barr and Evans, Newell, Chinquilla and Dinufrie, instrumentalists, and the biograph.

The Base Ball Park is attracting large patronage. It is easy of access and has a big array of atttractions at popular prices. Gilmore's Band and the following vaudeville performers appear this week: Five Whirlwinds, Arab acrobats; Fox and Foxie, Maude Caswell and Arthur Arnold, Mlle. Irene and Zaza, Deaco family, Loretta, Dunbar's educated goats.

The Summer parks are all well patronized and continue with the same attractions as noted in last week's MIRROR.

The Royal Marine Band of Italy, under the leadership of Cavaliere Emilio Rivela, opens at Willow Grove on July 28, and remains until Sept. 3, the close of the season.

The Auditorium, under the new management of J. Bard Worrell, will be the first to open for the Fall season, Aug. 11, with one of Charles H. Yale's spectacular productions.

Reports received from Atlantic City are that the theatrical and vaudeville ventures up to date have encountered a severe frost.

The fine country home, at Lansdale, of Frank Howe, Jr., manager of the Walnut Street Theatre, was totally destroyed by fire on last Saturday morning. The loss on the building was about $15,000. Mr. Howe's collection of pictures, antique furniture, rare books and curios was entirely destroyed.

Cape May Notes: Sewell's Point Pavilion opens to-day for the season under the direction of J. Henry Edmunds as general manager; M. Rudy Heller, booking agent; Harry Daly, stage-manager, and Geo. Cragg, musical director. The company for the opening week comprises Karson and Willard, Mabel Stanley, Lillian Allyn, Harry and Sadie Daly, Loro and Dorretta.—The Columbia Opera company continues at the Iron Pier Opera House, singing The Bohemian Girl for the week.—Gertrude Bennett and her dramatic company, under the direction of Guy Croswell Smith, presenting a repertoire of one-act refined plays, appear at Congress Hall, July 13.—Joseph and Howard Kelly, managers of the National Theatre, Philadelphia, are spending the Summer at their handsome villa at this quiet resort.

S. FERNBERGER.

ST. LOUIS.

Summer Gardens Open Gaily—Delmar Garden and Uhrig's Cave—Gossip.

(Special to The Mirror.)

ST. LOUIS, July 9.

The event of greatest importance to St. Louisans the week just past was the settlement of the street car strike. The strike began May 7 and lasted fifty-five days. In that time, through violence directly connected with the strike, fourteen persons have been killed and one hundred and sixty-five injured. The St. Louis Transit Company, it is estimated, has lost close on to $1,250,000; its striking employes something like $275,000 in salaries; the business community, the worst sufferer of all, lost something like $30,000,000. The settlement came just in time to help out the amusement places on the Fourth; the gardens did an enormous business.

Two additional gardens opened for the season yesterday afternoon, Koerner's and Manion's. Maurice Freeman, the well-known leading man of the Hopkins Stock company, will manage Koerner's Garden, and will inaugurate a stock company there next week. The settlement of the strike came so unexpectedly that Mr. Freeman did not have time to get his company together, and this week he is offering a minstrel show, with Billy Pearson, Charles W. Forbes, George Williams, and Harry Maxwell as end men; the other members of the first part are W. F. Rose, W. H. Miller, W. F. Foster, Julian Miller, Tate Miller, Fred Hammer, J. W. Meyers, and J. J. Badaracco. Dan S. Fishell is the interlocutor. Maurice Freeman and Nadide Winston head the olio with a sketch entitled, An Afternoon Call; the other entertainers are Benjamin and Williams and the Lyceum Quartette.

Fent A. Farnham, formerly with the Columbia Theatre, is to be the manager of Manion's Park this season, and he is offering the following bill for the opening week: Mae Cook, Russell and Owen, Purcell and Maynard, Budd Brothers, George Austin, Joseph F. Hortiz, Meyers and Dalton, and Bennett and Gieger.

Manager Gumpertz was very much pleased with the business of the second week of Evangeline at Delmar Garden. The settlement of the strike, of course, helped the attendance greatly, and in consequence the audiences increased at every performance throughout the week. The Delmar company continued its splendid work of the previous week in Evangeline, and each member of the company seems to have scored at hit. The Girl from Paris is the attraction this week, with the following cast: Ebenezer Honeycomb, Alexander Clark; Mrs. Honeycomb, Lilian Cooley; Norah, Ruth White; Mabel, Lila Blow; Major Fossdyke, Sam Morris; Angela, Adine Bouvier; May, Nina Chapman; Ethel, Katheryn Bradbury; Amos Dingle, Edwin Chapman; Tom Everleigh, Hubert Wilke; Algernon P. Ducie, S. A. Harris; Percy Footing, Dave Abrahams; Cecil Smith, Charles Seagrave; Blatterwater, Ed Begley; Hans, Will H. Sloan; Gretchen, Miss Ashmere; Anna, Adine Bouvier; Fritz, W. E. Browning; Ruth, Nera Rosa; M. Auguste Pompier, John Hoey; Mlle. Julie Bon Bon, the Gay Parisienne, Ethel Jackson. Amorita, one of the cleverest dancers ever seen in St. Louis, is appearing in a new dance, La Parisienne, the music of which was written by E. E. Rice. Amorita's dancing has been one of the special features of the Delmar productions. The Girl from Paris will frolic for two weeks, and will be followed by 1492.

The Daughter of the Regiment proved to be a good attraction at Uhrig's Cave last week. Mrs. Van Studdiford appeared to a better advantage as Marie than in any role she has attempted this season, the music being especially suitable to her voice. Gertrude Lodge, as the Countess, was at her best. Hinshaw made a fine Sulpice. The most important feature of this week's attraction is Nellie Braggins' first appearance with the Spencer Opera company since her marriage, which occurred last month. Stradella was underlined for this week, but Director Spencer substituted that old favorite, The Chimes of Normandy, with the following cast: Serpolette, Nellie Braggins; Germaine, Mary Carrington; Gertrude, Fanny De Costa; Jeanne, Blanche Van Ohlen; Suzanne, Ada Mansfield; Henri, Marquis of Corniville, William Wade Hinshaw; Jean Grenicheux, Martin Pache; Gaspard, William Steiger; the Bailli, George H. Shields, Registrar, Hal Clayton. Next week, Fra Diavola.

It looked like old times at Forest Park Highlands last week, for this popular resort was crowded every night after Monday. The Highlands would have been affected more by the strike than any of the other gardens, and it was very fortunate for the management that a settlement was reached so soon after the opening of their season. Lew Hawkins and Cheridah Simpson, both of whom are great favorites in St. Louis, made many new friends last week by their clever work. The Girl With the Auburn Hair is the headliner at the Highlands this week. The other entertainers are the Six Sennetts, Adele Purvis Onri, O'Brien and Buckley, King and Grey, Kolb and Dill, the Leonards, and Carl Charles.

The Suburban Minstrels are as popular as ever, and Manager Gumpertz will probably continue this form of entertainment during the remainder of the season. This week the end men are Carroll Johnson, Lew Sully, Fred Warren, and Dan Allman. The other members of the first part are Al. Blanchard, Frank Girard, Ben Cook, John P. Rogers, J. W. Quinn, T. H. Humphreys, Frank Dumont, and Lester Pike. Brunns and Nina head the olio. Lew Sully and Dan Allman are doing specialties.

Abner Robinson, the genial press representative of the Delmar Garden, gave a swimming party at Professor Clark's Natatorium Thursday night to a large number of the Delmar and Suburban companies. Manager and Mrs. Sam W. Gumpertz and Mrs. John D. Hopkins chaperoned the party. I was fortunate enough to be an invited guest, and found Mr. Robinson to be a splendid host. Everybody had a jolly good time, and enjoyed the outing very much.

Ethel Jackson, who was to have been the original Evangeline at the Delmar Garden, and on account of the strike went back to New York, returned to St. Louis Wednesday, and is playing the leading role in The Girl from Paris this week.

Sherman Wade, who made a great hit as the Chief of Police in the Evangeline production at the Delmar, severed his connection with the company Saturday night.

E. E. Rice arrived from New York last week to superintend the rehearsals of The Girl from Paris at the Delmar Garden.

I. A. NORTON.

WASHINGTON.

William Morris Company—The Bijou Changes Hands—Plans of Choral Society—Gossip.

(Special to The Mirror.)

WASHINGTON, D. C., July 9.

The seventh and concluding week of the highly successful engagement at the Columbia Theatre of the William Morris Stock company opens big to-night. Christopher, Jr., is the selection for the farewell, and this clever play of Madeleine Lucette Ryley's, which had never been presented here, received at the hands of this admirable organization a most complete presentation. Percy Haswell again came to the front with work that further strengthens her reputation. As Dora Headway she captured the audience with an impersonation naturally bright, thoroughly effective and artistic. William Morris, in the title-role, again appeared to the best advantage. The cast, in which all made personal successes, was as follows: Mrs. Christopher Colt, Eleanor Carey; Nellie Colt, Dorothy Hammack; Mrs. Gibb, Olive Oliver; Christopher Colt, Charles Stanley; Major Headway, James T. Galloway; Bert Bellsby, Stephen Grattan; Mr. Simson, Thaddeus Shine; Mr. Gibb, Clifford Leigh; Whimper, Roland Gibson; Job, Charles Lane. This early closing of a productive season is sincerely regretted. The plays during the season were happily selected and admirably represented, and the company, individually and collectively, have made themselves strongly popular.

The success of a stock company travels far and fast, as was shown during the past week by a telegram received by Edward W. Dunn from Samuel Friedlander, of the California Theatre, San Francisco, offering Manager D. V. Arthur six, eight or ten weeks' time for the William Morris stock. The offer had to be declined because of the individual contracts of the company. James T. Galloway and Thaddeus Shine are special engagements this week for Little Christopher.

The Bijou Theatre has changed hands and with the commencement of next season will be under new management. G. A. Wegefarth, of the Court Street Theatre, Buffalo, concluded negotiations during the week whereby he secures from the owner, Mary A. Byrns, a twenty years' lease on the property. Mr. Wegefarth was assisted in the transfer by his business-manager, Morris S. Schlessinger, who may be located here for a time. By the instrument filed with the recorder of deeds on July

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s the property is leased upon the following terms: The annual rental is to be $4,500 for the first six years and $5,500 for the remaining fourteen. The theatre will be renovated and decorated for the coming season, and next year radical changes will be made.

The Washington Lodge of Elks left for Atlantic City to-day for the Grand Lodge Convention over a hundred and fifty strong, headed by the National Guard Band of twenty-five pieces.

The programme of work of the Choral Society for next season has been determined by the directors and includes the following events: First, in December, The Messiah will be repeated by general request. Second, in January, a lecture by David Bispham, assisted vocally by the society. Third, in February, "Hora Novissima." Fourth, in March, a lecture by the musical critic of the New York *Tribune*, H. E. Krehbiel, on the subject, "How to Listen to Music," and fifth, in May, Mendelssohn's "Elijah."

It is rumored that the Lafayette Square Opera House is contemplating for next season a regular stock company. There is no reason why a stock company of strength and merit, with the vast number of plays to select from, should not be, during the Winter season here, a pronounced success.

William Morris with his family will remain in Washington during the Summer, having leased a furnished house in Sunderland Place near Dupont Circle. JOHN T. WARDE.

CINCINNATI.

Opera at Chester Park—The Outdoor Attractions—Notes of Amusements.

(Special to The Mirror.)

CINCINNATI, July 9.

The Chester Park Opera company last week gave a spirited representation of Faust, which drew good houses. Adelaide Norwood was Marguerite; Miss Gillette, Siebel; W. H. Clarke, Mephistopheles, and William G. Stewart, Valentine. Payne Clark sang the role of Faust until Friday evening, when Signor Zerni, the new tenor, made his initial appearance in that part, and was well received. This week Maritana is the bill.

At the Coney Island Bijou Theatre this week are Howard and Alton, Haight and Dean, the Albions, and Kherns and Cole.

Concerts and fireworks continue to alternate at the Zoo, although the weather gods have not been smiling so propitiously as they should upon these out of door attractions.

The Ludlow Lagoon has Pearl Andrews, Airion, the aerialist; the Deltorellis, Sherman and Morrissey, Armour and Baguley, and Gallando. The diving elks and horses created a great sensation last week.

At the Chester Park Vaudeville Theatre the Foster and Williams Comedy company is presenting an original burlesque called Monte Kristo, Sr. The bill also has the names of Ridgedale and Burdette, Scott and Defoe, North and Jasper, Stewart, Gaston and Carber, and McMahon and Sedgewicke.

On July 14 at the Ludlow Lagoon there will be a benefit for the Fall Festival.

WILLIAM SAMPSON.

A WESTERN MANAGER TALKS.

J. P. Howe, lessee and manager of the Seattle Theatre, Seattle, Wash., has been in town for the last fortnight for the purpose of inducing as many first-class companies as possible to go his way next season. As Mr. Howe is a very enterprising man, representing a very live city, he has been eminently successful in getting what he wanted in New York, and when a MIRROR man met him the other day he was in high spirits over the fact that he had just booked a very important attraction that has never before considered Seattle worthy of its attention.

Like all enthusiastic Westerners, Mr. Howe insisted upon talking about his town first and about himself last. "Seattle is now the most prosperous city of its size in the country," he said, "and it is rich in promise for the future. In 1884 the population was 10,000. The population now is nearly 100,000. The floating population is very large, owing to the fact that seventy-five per cent. of the Alaska passenger and freight traffic is ours. We have twenty-five first-class steamers running from Seattle to Cape Nome and other Alaskan points, and in the month of May, this year, 12,000 travelers visited our city on their way to the North. The bank clearings of Seattle more than equal those of any two cities on the North Pacific Coast. These facts may not appear to be important as theatrical news, but they are. They combine to make Seattle one of the best theatre towns in the West. It leads, in point of receipts, all Western cities except San Francisco. Nat Goodwin, at my theatre, last season, opened to $1,550, and the second night the receipts were $1,580.

"The Seattle Theatre, which I have managed for the past two seasons, was built about seven years ago and is modern in every respect. It is lighted by electricity and gas and has a seating capacity of 1,500. The approaches to Seattle, speaking from a traveling manager's point of view, are very good indeed. Companies can play profitably, with no long jumps, either up from San Francisco or by the Northern route, to Seattle. The one difficulty is that the local managers in very many of the smaller cities along these routes use no discrimination in booking attractions. They fill up their time with cheap attractions that draw only the poorest class of theatregoers, and when a really first-class company comes along it has difficulty in securing time; and, worse than that, the best people in the towns have been disgusted with the theatre by the poor offerings of the penny-wise local manager. This cheap policy on the part of managers in towns leading up to Seattle has prevented me from booking at least three good companies that I was anxious to play next Winter. But my season is pretty well booked now, and I am sure that it will be the best artistically that Seattle has ever had, as well as exceedingly profitable to the visiting companies.

"About myself? Well, I have been in the business since 1871, when I went out ahead of The Two Orphans. In 1881 I was manager for W. E. Sheridan; in '82 George Holland and I had a company on the road; in '83 William Emerson and I owned and managed the Jockey Club Minstrels, and in the same year I had a company of Jubilee Singers on the road. From 1884 to 1890 I kept busy with the J. P. Howe circuit of theatres in Portland, Ore., Seattle, Tacoma, Victoria, B. C., Spokane and Walla Walla. I managed the Minnie Hauk Grand Opera company during the season of 1891-92, and in 1894 and '95 I was lessee and proprietor of the Stockwell and Alcazar Theatres in San Francisco. That is my record in brief. As you may guess I have met at one time or another nearly every man, woman and child in the profession."

"Here for long? No, I'm tired of your thunder and lightning, which is strange and terrible to a man from a thunderless and lightningless country. It is an easy trip home—only five days, on a palatial Northern Pacific vestibule train, from the Rialto to my theatre in Seattle. I'm going to get on board about the middle of the week. Good-by."

THE ACTORS' HOME FUND.

Notwithstanding the fact that the *Herald* has temporarily closed the subscription books of the Actors' Home Fund, with the intention of opening them again when the Autumn activity begins, the Fund continues to grow steadily by the donation of sums large and small from citizens of distant towns and from belated New Yorkers. Last week a cheque for $1,000 was received from Jessie Bartlett Davis, who sang at the Masonic Temple Roof-Garden, Chicago, for one week, with the understanding that her salary should go to the Actors' Home. Another large subscription, that came in during the week, was a cheque for $1,297.32 from the Players' Club, of New York city. This sum was contributed principally by non-professional members of the club, most of the actor-members having subscribed individually early in the formation of the Fund.

The complete list of the contributions received by the *Herald* since the last issue of THE MIRROR is as follows:

Jessie Bartlett Davis	$1,000.00
The Players	1,297.32
M. Louisa Stockwell	100.00
May Buckley	10.00
Charles McElhaney	1.00
Charles B. Poor	1.00
Charles Brandt	1.00
J. Palmer Collins	2.00
George Robert	1.00
Theatrical Protective Union, Local No. 59, Jersey City	6.50

The MIRROR Correspondents' Fund for the Actors' Home, begun by "Biff" Hall, the Chicago correspondent, received these additions last week:

MILWAUKEE, WIS., July 3, 1900.

To the Editor of The Dramatic Mirror:

SIR,—I inclose a "mite"—$2.00—toward THE MIRROR Correspondents' subscription to the Actors' Home Fund. The movement has my fullest sympathy.

Yours very sincerely,
CLAUDE L. N. NORRIE.

FRANKFORT, IND., July 4, 1900.

To the Editor of The Dramatic Mirror:

SIR,—Acting on the suggestion of my brother correspondent, "Biff" Hall, I inclose $2.50 for the Actors' Home Fund.

Sincerely yours,
ERNEST LANGEBRAKE.

July 7, 1900.

To the Editor of The Dramatic Mirror:

SIR,—Acting upon the suggestion of the "author" of THE MIRROR Correspondents' fund for the Actors' Home that "we'll take dollar bets," I inclose that amount herewith, and hope the suggestion will meet with a hearty response from the brethren of THE ONE-NIGHT STAND.

The MIRROR Correspondents' Fund now stands thus:

W. T. Hall	$10.00
Jay B. Benton	10.00
J. A. Norton	10.00
S. Fernberger	10.00
Jacob Washer	10.00
Howard C. Ripley	5.00
Claude L. N. Norrie	2.00
Ernest Langebrake	2.50
The One-Night Stand	1.00

This makes the total received from MIRROR correspondents $60.50, and the total received for the Fund $68,949.29.

THE DRAMATIZATION OF THE NOVEL.

Long before the era of the English novel the dramatists of England and elsewhere had used stories and sketches and legends for the bases and plots of their plays. The sources from which Shakespeare drew his inspiration for many of his tragedies and comedies are in numbers of instances well known, and it is not thought that in any play he troubled about inventing a story or plot. Those are either facts in history, or some old story. It is rare, in any case, that one dramatist combines within himself the ability to tell a good story, invent situations, depict types of character, and write good dialogue as well. Shakespeare, who easily stands at the head of the world's writers of plays, shows his genius in his character portraits and in his exquisite speeches. He was, first, last, and for all time, a dramatic poet.

The great stumbling block for the dramatizer of the modern popular novel is to decide what to use and what to throw away, and it will always be impossible to satisfy all. There are two ways, and only two ways, of dramatizing a well-known novel: to either read and thoroughly digest the story, then throw it away and write an original play as far as regards dialogue and elaboration of character, or to follow as closely as possible the story, speeches and incidents of the original novelist. It seems to me that it is very seldom that one of these hybrid plays—that is, half the novelist's and half the dramatist's, succeeds. At least I have seen many fail.

The exigencies of the stage demand, as far as possible, condensation in time and crispness, or terseness, of dialogue. In a melodrama adapted from a popular novel, where the story tells of a lapse of time, it must be allowed, of course; but in putting it into the form of dramatic action let the hiatus be as brief as possible in reason. Of speaking characters have as few as possible in reason, as it condenses the interest and prevents the play from becoming vague and sketchy.

Here comes the second great stumbling block for the dramatizer, especially of the novels of Scott and Dickens, as to what characters to use and what to throw away. For these authors usually furnish enough in each novel for several plays. But you must relentlessly decide to use only those that are necessary for continuity of thought and interest. And no matter if some friend says to you: "You must put such a character in. He is so interesting." Or, another: "You will surely have Arthur Gride in. He is such a type!" I have seen several dramatizations of "Nicholas Nickleby," and I do not remember ever to have seen Arthur Gride in the cast. And he *is* quite a type. No, you must absolutely use your own judgment, and decide for yourself.

The next great thing to accomplish is the doing away with many scenes and changes of scene. In this respect the modern playwright, with his helpmates, the scene painter and stage carpenter, has done wonders. I can remember, in my brief lifetime, when each act of a melodrama was filled with innumerable changes of scene, sometimes the pulling off or on of a flat representing the lapsing of years. In this respect, like other work in the mechanical and pictorial way, tremendous progress has been made. For the past twenty years the modern society comedy has permitted of the production of plays in which one scene sufficed for each act.

With the coming again of melodrama more changes of scene are necessary. Effective melodrama almost always needs much change of incident, and change of incident demands, almost of necessity, more constant change of scene. But with our recently acquired uses of electricity, and the progress in painting and mechanical work, marvels have been accomplished in quick changes of scene, accompanied by the brief darkening of stage and auditorium, thus annihilating time and space. The main thing, still, in good melodrama, is the telling of a good story, and much of that can be done by using these mechanical adjuncts of the stage. This leaves the more literary playwright a chance, in the dramatization of a novel, to use more freely the choicer dialogue of the romance, and to elaborate, if necessary, the different types of character.

Melodrama has come to stay for a while on Broadway, and I, for one, am glad of it, for it is good, clean, moral theatrical entertainment, as a rule, and the best material to use is a good strong novel by a popular author in most instances. But not always. Sometimes a good strong novel is not susceptible of dramatization, and makes a very poor play. I would not think of attempting "The Wandering Jew," and I should hesitate over some others where the story is too long and too varied in interest. There are limitations in all things.

WILLIAM FRANCIS SAGE.

AN AMUSING REMINISCENCE.

Prior to the war the Varieties Music Hall, now the Twenty-third Regiment Armory, was the only important permanent place of amusement in Brooklyn, but on Jan. 15, 1861, the Academy of Music was inaugurated with pious pomp by a board of wealthy directors, headed by President Pierrepoint, who proclaimed it as being permanently dedicated to grand opera, oratorio, high-class concerts, lectures, and other classical entertainments.

Simultaneously, Laura Keene's Theatre, on Broadway, near Houston Street, with herself, Joseph Jefferson, E. H. Sothern, and a remarkably great cast, filled that house with consecutively fashionable throngs to enjoy Our American Cousin. As her season neared its close she applied for "time" at the new Brooklyn Academy, and was politely informed "No play actors need apply."

As at that time Laura Keene's company ranked among the foremost on the American stage, the unexpected fiat of the Brooklyn directors created intense indignation, and inspired professional resentment throughout the country.

Wallack's Theatre (now the Star) had recently opened with John Norton, a jolly, rotund English actor as stage-manager. He was also proprietor of "The Shakespeare," directly opposite the theatre, where all the prominent actors and managers congregated before and after performances to discuss the topics of the day, and also invigorating beverages.

Among the daily habitues was John Brougham, W. J. Florence, E. H. Sothern, and other leading stage lights of the period, who denounced the Brooklyn insult of their guild in sulphurous terms. Fired by their fierce invectives I offered to bet Norton, who was behind the bar, a basket of wine that Mazeppa would be played on the Academy stage within two months. "That's a go," said John, "and if you put it on I'll manage your stage gratuiously."

Subsequent reflection suggested that I had bitten off more than I could chew, yet I realized that under the circumstances of such a boast an attempt must be made. From Mr. Weir, the janitor, I learned that the rental of the Academy could only be accomplished by personal application at a board meeting, and on that evening I faced about a dozen old gentlemen seated at a big green baized table awaiting their victims.

Having stated my wish to rent the Academy for two weeks the president gravely inquired the nature of the proposed entertainment? I replied, "a pictorial illustration of one of the classic English poems." I refused to name the title, on the ground that managerial competition was keen and that I knew another manager who had a copy of the same work, and might anticipate my production if the present negotiation fell through. I also stated the stage-manager of Wallack's would supervise the presentation, and that as the Academy stage was very large, one, or perhaps two, horses would be necessary to give effect to the classic processions. But to protect the floor of the stage it would be sheathed with heavy planks of wood, and an indemnity bond would be given to cover any damage to the stage or structure.

After fifteen minutes' of retirement in an anteroom pending consultation I was recalled to the directorial presence, and informed that six weeks hence the Strakosch-Nilsson Italian opera would occupy the Academy for two weeks, and I could have the "off" nights at $100 per night, and two matinees free.

A contract, including the "horse" privilege, was drawn up and signed, and with a receipt for a $600 check in my pocket I made post haste for "The Shakespeare," and got there to find it full of actors who had finished their duties at the theatres. On exhibiting the contract the basket of wine was tapped, and there was a hot time in Norton's inn that night.

Mazeppa had just been popularized by Adah Isaacs Menken, Kate Fisher, and others, and Miss Fisher being young, handsome and a fine actress, she was secured, and her pictures on the back of the "wild horse of Tartary" soon covered every curb and wall in the city of churches. In their consternation the directors of the Academy offered a large sum to cancel their contract, but to rub in the antidote to "No play actors need apply," not only was Mazeppa presented, but also Jack Sheppard on Horseback, and Dick Turpin, the Highwayman, similarly mounted, was given to the delight of the public, and the horror of the Board of Directors, who ever after welcomed all play actors to their hitherto sacred edifice.

A. L. PARKES.

THE BEGINNING OF A CRIME.

It was at the end of the play at the Coliseum Annex in old Rome. Aristophanes' great hit, Orestes and the Auto-harpies, had just closed a month's engagement and they were packing props to move on to Artium or some other good one-night stand where the roof-garden and volcano had not yet opened.

A cinnamon-necked super, whose armor fitted him like a parrot's cage on a tom-tit, stood in the wings as the leading heavy went clanking by, dripping cochineal at every rivet.

"Quo Vadis?" timidly ventured the youth as the great man passed near him. A look, black as thunder and no larger than a man's poker-hand, passed over the tragedian's brow, and, without vouchsafing an oral reply, he gave forth a great grunt of anger like a Broadway gripman at Fourteenth Street, and, drawing his keen-edged blade, he separated the lad's head from the remainder of his corporeal dimensions and speedily and neatly moved him into Angelville.

"Why! what is this?" said the house manager, who was standing near jotting down the mail-route of a coryphee who is now doing time at the Metropolitan Opera House. "Murder most foul and right under my eyes and the calciums all turned off! What means it?"

"Ha!" ha'd the actor man savagely. "Did ye not hear the question the caitiff put to me? 'Quo Vadis?' quoth he. Did I not vow at Pompeii last month that the next time a lunkhead asked of me, 'Where do you go from here?' that his life should pay the forfeit? 'Tis well! I've no regrets. Turn in your alarm for the Fourth Precinct Prætorians if ye will—I'll go gladly, for I've had me vengeance! 'Tis well!"

And 'twas ever thus: The question—the axe!

SAM R. IRELAND.

EDNA EARLIE LINDON.

On the first page of this issue of THE MIRROR will be found an excellent picture of Edna Earlie Lindon. Born of theatrical parents, Miss Lindon began her professional career at the age of four years in the part of Little Leah in Deborah. At the age of sixteen she played successfully Pauline, Galatea, Parthenia, Calantha, Virginia and many other responsible roles, and was one of the youngest leading ladies on the American stage. Nature has given her a beautiful form, a handsome face, a magnetic presence and talent to complete the requirements of an artiste. She has had wide experience in stock and repertoire, and next season she will head one of Corse Payton's companies.

BOSTON LYRICS TO GIRDLE GLOBE.

Colonel W. A. Thompson, manager of the Boston Lyric Opera company, announces that he has arranged for a tour of his entire organization, numbering 50 people, through Japan, China, the Philippine Islands, Australia and India, returning to the United States by way of the Atlantic Ocean. The company will start on its long journey at the close of the present Minneapolis-St. Paul season, working Westward over the same route as last season. A return engagement in Honolulu *en route* to Japan is among the probabilities.

SAID TO THE MIRROR.

MRS. BEAUMONT PACKARD: "I wish to state positively that I had no interest in or connection with the meeting that was called last week to form an association of agents for the purpose of fighting the new vaudeville combination. The agents interested in the matter secured permission from me to hold the meeting in one of the offices of the Packard Exchange. I did not attend the meeting."

HARRY CLAY BLANEY: "I believe in engaging actors early in the Summer, so that they need not wear themselves out with worry before the Autumn. All the Blaney companies are nearly filled, and I have my own plans so nearly complete that I expect to run over to the other side, without any 'baggage of cares,' for a few weeks of complete rest before the season opens."

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DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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Largest Dramatic Circulation in the World.

A CLERGYMAN'S VIEWPOINT.

IN *The Coming Age* for July GEORGE WOLFE SHINN, D.D., has a long and thoughtful essay on "The Teaching Function of the Stage from a Clergyman's Standpoint." At the outset the reverend gentleman states his position as one of the frankest recognition of the stage as a useful institution, and of the calling of the actor as legitimate. The best, the brainiest and the broadest of clergymen the country over, if not the world over, take the same view of the stage. They would have minor influence as leaders of thought at this time if they should take the opposite view.

This particular essay has much to commend it. It contains, however, one statement that cannot be permitted to go uncontradicted. Speaking of the persons of the church that are well disposed toward the theatre, Dr. SHINN says:

> They dread the stage as a form of entertainment that presents peculiar temptations, and they regard the actor as one who moves in surroundings where it is very hard to maintain a proper degree of moral rectitude. They want to be as broad and liberal as possible, but they are continually repelled both by the bad plays which are brought out, and by the character of actors and actresses whose record is a constant violation of good morals. . . . They are confirmed in their fears by the occasional testimony which is given by some who have turned away from the stage, horrified at the revelations of iniquity they have met behind the scenes.

The class of persons last referred to, those that have "turned away from the stage horrified at the revelations of iniquity they have met behind the scenes," presumably are what are called "reformed actors," or "converted players." THE MIRROR, in the course of many years, has heard of but two or three such persons, and they have disgraced adopted pulpits as notably as they have misrepresented the theatre in which they failed. There have been other persons that have left the theatre because they were ill fitted for it, or because their tastes and talents have found more congenial fields. But these persons—and some of them have gone into the pulpit without fanfare and have adorned the pulpit—have never libeled the theatre. The "reformed actor," so called, usually is a pretty useless sort of person anywhere, and invariably he lies about the stage.

If THE MIRROR reads Dr. SHINN aright as to his statement about actors and actresses "whose record is a constant violation of good morals," it is plain that this reverend essayist, excellent as may be his meaning as it is disclosed in other particulars of his paper, has been imposed upon by some "reformed actor," or he has taken at the valuation placed upon them by ignorant readers—a class to which papers cater—the stories about actors and actresses that are published by the yellow press.

It is a fact that Dr. SHINN ought to know that more sensational lies are told about members of the theatre profession in the class of papers referred to than are told about all other classes of persons taken together. Members of the theatre profession generally are more often the subjects of "stories," many of the "stories" being purely imaginative, than all of the rest of mankind, if exception be made of a very few legitimately notable persons like the more prominent among emperors, politicians, and others in the world's eye. In fact, no such liberty is taken with the affairs of any other person as is taken with the affairs of the average member of the theatre profession by the press. If a young woman as handsome as the average actress and in kindred worldly circumstance as to raiment and the wherewithal to buy things needed in life were to stub her toe on Broadway, the newspapers never would mention it. Yet if the actress were to stub her toe on Broadway, the newspapers would kill more important news to give the accident a page, with illustrations of the actress before and after the mishap and diagrams of the immediate territory. And if commonplaces are thus magnified in the life of the player, it is natural that imagination in all its phases—and particularly in its sinister phase—should exercise on the actor or the actress that gossip fastens upon.

Every day, in the public prints, are found stories of the misbehavior of clergymen, of lawyers, of physicians, of merchants, of mechanics, of artisans, and of all other sorts of persons that make up the community, or their wives, their sisters and their aunts. But these stories, unless the persons are unusually prominent, or unless their doings are extremely sensational, are short and matter-of-fact when compared with the tales builded upon the doings of players. The press and the public look with normal eyes upon the adventures or the misadventures of persons other than actors, but in all cases in which the actor is concerned the press—or, rather, the yellow section of it—becomes hysterical and the public seizes its magnifying glass.

And yet actors are no better and no worse than their neighbors.

THE QUESTION OF ART.

COMMENTING upon a recent article in THE MIRROR, entitled "Art, Craft or Trade?" the New Orleans *Harlequin* professes astonishment that a journal devoted to the theatre should admit by discussion that there is any doubt as to the status of an actor as an artist. Yet the *Harlequin*, among other things, says on this subject:

> I do believe, if one hundred actors with whose work I was familiar were mentioned to me, I could select those of the number that would classify their calling as a trade. I am utterly certain I could name of the critics (with only a specimen of their work before me) which held to the one opinion and which to the other. I have little patience with the actor who calls his art a trade. I have even less with the newspaper reporter or editorial writer or specialist who calls his work a trade. I make the statement boldly, however, that you will never find a solitary exception where this is a misnomer as applied to the particular work of the man who so indulges the nomenclature. The actor who calls his business a trade makes a trade of it; and so with the newspaper man. Both are hacks. Both are artistically club-footed. Neither has the fancy nor the point of view of his business. The true craftsman in either business is one of the loftiest of artists. It is immaterial how humble his station. The point of view is all. . . . The newspaper art presents an exact parallel to the actor's. You will usually find that the man writing of the actor's art as a trade writes English in his own business entirely as if that business were a trade, like laying bricks or cracking rocks. You will find the actor who holds this view of his profession very much the kind of man this newspaper hack is. He acts like a ham. In all arts imagination rules supreme. It is the very supreme god of art.

It was to rebuke just the sort of newspaper men described by the *Harlequin* that THE MIRROR reiterated a fact that such newspaper men deny. It truly is strange in this day and generation that there should be persons of any degree of intelligence that would question the art of the stage or the proud place of that art among other arts. But that there are persons, both within the theatre and outside of the theatre, that class the actor's calling as a trade or craft even the *Harlequin's* own argument—which is a sound argument—concedes. Such persons try the patience, yet it is no waste of time to rebuke them, although it may be impossible to convince them of their error. The man of narrow conceptions is a devoted lover of those conceptions.

It is true that imagination is the very spirit of all art. And no achievement that does not embody imagination and awaken imagination in its beholder belongs to art, no matter what its technical symmetries may be. The actor, like the painter, the poet, or the worker in any field who shows a something beyond the commonplace that has its effect upon those that witness his work, belongs to the comparatively few who dwell together in the kingdom of art; and it matters not that of the multitude there may be many unimaginative ones who deny because they cannot feel, or see, or enjoy.

THE NEW WOMAN.

THE MIRROR in the picture above offers a decided novelty. Here for the first time the camera has been made to do duty for the caricaturist. By manipulating four negatives a clever amateur photographer of England has produced a composite photograph showing Mrs. Kendal in the impossible role of "the new woman." This photographic curiosity was secured for THE MIRROR in England, and is here originally published.

LETTER TO THE EDITOR.

An Ungrateful Dog.

NEW YORK, July 5, 1900.

To the Editor of The Dramatic Mirror:

SIR.—In the early 60's there was a brilliant and good-natured young gentleman, of twenty-four or five, who had long contemplated a sad-faced and lean-bodied dog. One day, in pity, he gave the dog a dish of first-class hash, called "Bab Ballads," which the dog devoured with a grateful appetite. At Christmas time he threw the dog a rich joint, called Dulcamara. Then he fed the dog a roast chicken called The Palace of Truth; then a roast porker called Pygmalion and Galatea; then an eel pie, called The Wicked World; then a brace of pigeons, called Broken Hearts; then a couple of sweetbreads, called Sweethearts and Engaged; they were followed, for the next twenty years, by such steaks, chops and cutlets as Daniel Druce, Charity, Gretchen, Comedy and Tragedy, Trial by Jury, The Sorcerer, H. M. S. Pinafore, The Pirates of Penzance, Patience, Iolanthe, Princess Ida, The Mikado, Ruddigore, and The Gondoliers. The dog ate it all, and then, whenever he saw an opportunity, he bit the gentleman who had fed him for over a generation.

Why Mr. Gilbert should be bitten, and barked, and snarled at for doing that for which Augustin Daly was, and Mr. Irving is, praised, is almost beyond me. But not quite. Mr. Gilbert never would be bled.

Mr. Daly would make one of his actors wink the left, instead of the right, eye, and the public cried, "Wonderful stage-manager!" The magnificent Belasco can haul "the divine Carter" all over the coals at rehearsals, by the hair of the head, or by the heels, and our unpurchasable pressmen will cry, "There's an artist for you!" The magnetic Gillette insists upon his methods being carried out to their minutest details, and the absolutely unfettered journalists of the town whisper, "Say, when you're talking about artists, don't forget to mention Gillette." When Mr. Herne insists that the blue eyes of the heroine in Act I. shall be blackened in Act IV., what do the paragraphers write home to the old folks? That, "Herne is the Shakespeare of New York!" And when the miraculous Ben Hur put on Ben Teal, didn't the presses of this town smoke with the records of the velocity of his genius in bending actors and actresses to his iron will? But when Mr. W. S. Gilbert, the absolute king of playwrights, directors and constructors for over three decades, tells a newly fledged actress what she ought to do in one of his best plays, she tells him that he doesn't know his business, he asseverates that he does—and, lo! he is pilloried in the New York and London incorruptible press as a "crank," "an insulter of women," "a has been," "a quarrelsome brute," and "an eccentric writer."

"Eccentric" is the unconscious compliment mediocre vulgarity pays to genius. "Crank" is a word of one syllable, easy to commit to memory. Ergo, all men of mean envy, illiberal education, and one lonely and solitary idea, have them within their alleged memories locked. There is nothing cheaper than "eccentric" and "crank" in the tenement apartments of the rank and file of the Grand Army of the Great Unclassified.

Any one who can remember what a blessing Mr. Gilbert has been to millions and millions and millions of people; what a gift from the Lord to humanity he has been to the world; that he has been the rarest genius upon this Coney Island planet for over twenty years, and the most brilliant man alive since Dickens died, must almost be tempted to regret that he belongs to the same race as do those who blackguard him at every mean opportunity; those who ought to be Hamburger-steaked.

But the Lord's gifts, unless they keep crowding the kennel, are not really appreciated by the dog.

> . . . . To have done, is to hang
> Quite out of fashion, like a rusty mail
> In monumental mockery.

JOHN ERNEST MCCANN.

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TO A BUTTERFLY ON BROADWAY.

Whence comest thou, thou gauzy, golden elf:
  Thou enraptured pilgrim without scrip or staff?
From some far forest, where wild Pan himself
  Frights Flora with his unmelodious laugh?
Or, from my to thy Mecca dost thou come,
  With some unspoken message in thy heart?
Thou gentlest thing on earth, why art thou dumb,
  When thou hast great, glad tidings to impart?

Why comest thou, thou soul of some dead bard,
  Who lived and sang his way from earth to God?
Why comest thou to this most barbarous, hard,
  And unregenerate highway, which I've trod
For many leaden years with leaden feet,
  And ragged sword, and dented soul and shield?
Dost thou prefer the prose of this long street
  To the poetry of orchard, brook and field?

Where goest thou, thou Ariel of gold—
  Of gold that ruins not, nor scars, nor slays?
Why!—now, thou'rt gone!—and not thy story told!—
  Nay: though thou didst not speak, I know thy ways.
I know thou hadst a something sweet to tell:
  I know I know it, by my soul's deep glow:
That something in my heart sank deep, to dwell,
  While pilgrim thoughts to my dear Mecca go.

JOHN ERNEST MCCANN.

June 26, 1900.

The Vaudeville Actors' Movement.

New York Daily News.

The vaudeville actors have set a brave example to the brethren of higher artistic aspirations who belong to the so-called legitimate branch of the profession. They have shown their fangs to the newly organized vaudeville managers. It will be remembered that three seasons ago, when the theatrical trust was in the process of formation, there were a great many vociferous members of the profession who made grandiloquent statements as to what they would and would not do. To-day there is barely one member of the crowd brave enough, independent enough to stand out. All the others have been wheedled or whipped into the line—have become willing workers in the field of trust productions. The vaudeville managers held a meeting, or series of meetings, some time ago, and entered into some sort of a compact respecting terms of engagements, bookings, etc. Ever since the big and little stars of variety have been discussing the possible effect of the combination on their salaries, work, etc. Last week some of the monologue sketch team men decided that if organization was good for one side, it ought to be good for the other, and they effected an organization. Just what these artistic trades union men intend to do is a little hazy yet; but it is understood that they propose to pattern their organization after a similar co-operative association of vaudeville artists in England, which controls and manages several theatres. There is no indication at present that anything but benefit will result to the vaudeville artists from the reforms proposed by the managers' association, but it is evident that the performers themselves, or at least some of them, think otherwise, and that they are acting upon the hypothesis that evils will appear, and are preparing to meet them.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

T. L. P., Hammond, Ind.: No.

J. S. C., Salt Lake City: The management of the Casino, New York city, can give you information about their touring attractions.

H. B. S., New York city: The first time an Italian opera company sang in New York city was on Nov. 29, 1825, when a company under the management of one Signor Garcia opened a season at the old New York Theatre, better known as the Park, and located on Park Row near Ann Street. The occasion was made brilliant by the cream of New York society of the time. The Barber of Seville was sung by the company, that included Signor Garcia, his wife, daughter and son, a few other principals, and a small chorus. The performance won the enthusiastic approval of the audience, but the critics were hedged somewhat in their views of this new form of amusement. The success of the season, however, was emphatic. The company continued, giving two or three bills a week, until Aug. 11, and after a short vacation the company resumed its appearances in September for another month. Among the other operas sung were L'Amante Astuto, Tancredi et Almenaide, Otello, Il Turco in Italia, La Cenerentola, and Romeo and Juliet. Signor Garcia, who seems to have been possessed of the ability to romance that characterizes the press agent of to-day, claimed to himself the authorship of several of the operas, and even stated that Semiramide had been written by him "expressly for New York!" The most successful member of the company was Signorina Garcia, whose beauty and talent excited rapturous praises. She was then but seventeen years of age, and was yet to have a romantic career. While in New York she attracted the attention of M. Malibran, a wealthy man of fifty. They were subsequently married. Madame Malibran, after enjoying a year of luxury, deserted her husband and went to France. In 1832 she secured a divorce and in 1836 wedded M. de Beriot. A few months later, in England, she was thrown from a horse and died from the injuries she received. Another season of Italian opera was given at the Richmond Hill Theatre, at Varick and Charlton Streets, in 1832. The enterprise was conducted by Lorenzo da Porte, an Italian resident of the city, whose endeavor was to raise a subscription of $70,000 for the establishment of a permanent Italian opera company here. He was unable to secure the full amount, but raised enough to bring a company from Italy for a single season. The theatre was remodeled and named the Italian Opera House. The opening performance took place on Oct. 6, when the bill was La Cenerentola. In the cast were G. B. Montressor, E. Orlandi, L. Fomasari, Albina Stella, Signorinas L. Marozzi and Verducci, and Signor Placi. Again fashion flocked to the opera and the singers were applauded lavishly, though the performance as a whole was considered inferior to that of Garcia's company. Elise et Claudio, L'Italiana in Algeri, and Il Pirata also were given during the season, that lasted until the end of the year, and was not profitable. The company then went to Philadelphia, where the pecuniary returns were so meagre that a disbandment resulted. The third attempt of any magnitude to introduce opera in Italian here was that of Ferdinand Palmo, a rich restaurateur, who built Palmo's Opera House at Nos. 39 and 41 Chambers Street, that opened Feb. 3, 1844, with I'Puritani, sung by Signoras Borghese and Albertazzi, and Signors Valtellini, Majocchi, Perozzi, Mayer, and Albertazzi. Rapetti was the conductor. The receipts of the performances were swallowed by the high salaried singers, and Palmo's fortune soon began to disappear. His pecuniary difficulties constantly increased, and the culmination came one night when the orchestra struck just as Borghese was about to sing. Palmo rushed to the box-office to secure money to appease the strikers, only to find that every cent had been seized by Sheriff's officers. The musicians left the theatre; but Borghese sang her solo without them, and to great applause. This ended Palmo's career as an impresario. All his money gone, he was compelled to take a position as a cook, and later became a pauper. The theatre was for a time in the Sheriff's hands. Later it passed through several managements until, in 1848, W. E. Burton leased it and renamed it Burton's Chambers Street Theatre.

THE USHER.

"It has been suspected by those who read the minds of managers that there is a growing impression among them of the superiority of acting to management as a mode of wealth," says the Brooklyn *Eagle*.

The superiority of acting on any other ground than that of money-getting the managers who dominate at present naturally would not consider for a moment.

That wealth is obtainable by means of talent and skill in acting they realize—although they do not admit it—and as they are unable to act themselves they have schemed to make the majority of the members of the profession act for them on terms that brings the lion's share of the profit into their pockets.

This is a comfortable arrangement for these managers, and they could afford very well to acknowledge the "superiority" of the commodity in which they deal and speculate.

But the proceeds of the "sweating" process serve only to inflame their small minds and swell their self-esteem to Gargantuan proportions, so they are prone to regard themselves as the creators of this wealth instead of its spoliators.

We do not know—or care—who markets the paintings of Bridgeman, Wyant, Martin, or Ranger, nor is it likely that the dealers who handle them derive any further note than comes from association with celebrated artists as their agents, or greater profit than is involved in their commissions.

Why should we be expected to consider the coterie that speculate in the artists of the stage as of more importance than the dealers that sell the works of the artists of the brush?

Relatively speaking, the picture dealers are men of intelligence, education, taste, and specific knowledge of their specialty, while the group that controls the dramatic field possess no attributes higher than those required to conduct successfully a peddler's cart or a pawnshop.

Management at its best—true management—is a very different thing from what these speculative and greedy intruders represent. The management of Irving, Clarétie, Barnay, Wallack and Daly, and others that could be cited, stands for something that can be rated beside the achievements of the best dramatic artists. But what have our theatrical manipulators to-day in common with such management? Even their subsidized apologists and advocates on the press of this city would find it difficult to answer that question, either truthfully or falsely.

New Yorkers long ago abandoned roof-gardens to the swarm of out-of-town visitors, and judging from the scant attendance at some of these aerial establishments lately the strangers are following the example of the natives.

In fact, despite the cheerful liars who are wont to expatiate upon the surpassing merits of New York city as a Summer resort, the opinion is belatedly gaining ground that when it's hot it's the hottest spot on earth.

The old, experienced New Yorker who is compelled to spend the torrid months in town knows how to ameliorate his condition to some extent. He knows what to wear, what to eat and drink, and where comparative comfort is to be obtained in the sultry evenings.

The stranger, however, driven from his stifling hotel room or lodgings, betakes himself to those places where brilliant light, the confusion of crowds and human noise and bustle accentuate and intensify discomfort. Or he boards a crowded boat or train bound somewhere near in the hope of finding relief. Instead, he generally discovers that he is worse off, and that added exertion brings fresh penalties.

Among the brightest women writers in New York—as MIRROR readers know—is Kate Masterson. Her humor is original and her style is up-to-date.

Mrs. Masterson is the creator of "The Dobleys" who have figured conspicuously on Sundays for many months in one of our leading dailies. These amusing papers have enjoyed a pronounced success, and there has come a spontaneous demand for their publication in book form. The I. W. Dillingham Company has signed a contract with their author, and the book will be out next month.

If everybody who reads and swears by "The Matinee Girl" gets "The Dobleys," it will require several editions to meet the demand.

New Orleans is not to lose her French opera company after all. When Monsieur Charley, who has managed the French Opera House for several years, notified the directors recently that he would be unable to carry out his contract for next season, a number of persons endeavored to secure the big theatre on Bourbon Street. The fact that it is situated in the French quarter apparently did not restrain their desire to turn it into an English place of amusement.

Among those who made offers was Walter Baldwin, who wanted to make it the headquarters of a stock company. The Orpheum company, of San Francisco, desired to add it to their vaudeville circuit, but this plan was abandoned, and they are to have a new house on the site of the St. Charles Theatre.

There were other proposals, but the directors were loath to divert the historic theatre from its traditional uses. A French impresario, Monsieur Berriel, came to the front at this juncture with a cable opening negotiations. The directors offered him the Opera House at a nominal rental, sacrificing in the neighborhood of $10,000, in order to preserve French opera to New Orleans. This shows that a genuine appreciation of art abides in the minds of some persons interested in theatre property.

Monsieur Berriel will reach New Orleans from Paris next week. He conducts a season of opera in Havana annually and he will divide the company between that city and New Orleans. He promises a stronger array of singers than the French Opera House has had in years.

The famous old Baldwin mansion on Chestnut and Eleventh streets in Philadelphia is being torn down and the owners of the property have submitted plans for the building of a theatre, store and office building.

The Philadelphia building laws are most stringent and exacting with respect to theatres, and the interested persons who do not desire to see the Quaker City's present list of first-class places of amusement augmented are asserting that the contemplated plans cannot be approved unless the present laws are repealed.

Neverthless, the indications are that a theatre will go up on the site in question and that it will be an independent theatre—that is, free of Trust control.

The managers who forage abroad for plays every Summer are now setting their faces homeward. Their announcements are barren and it is evident, as I have observed before, that the foreign field has failed them this year.

Various explanations are given as to the reasons for the non-productiveness of the hard-working French and English dramatists, on whose labors our producing managers are chiefly dependent for materials wherewith to coax the dollar from the pocket of our playgoer.

The most plausible reason advanced is that during the Exposition writers do not put forth their new plays, and they are unwilling to dispose of their rights for America until arrangements have been effected for production at home.

That is nonsense, of course. The true reason is that a lull has come over the dramatic workshops abroad, and our managers, who draw the breath of theatrical life by getting what managers with brains have already produced or arranged to produce in France or England, are in a bad way in consequence.

BOOKS REVIEWED.

"Echoes from Shadow-land," by Agnes Proctor, is a little book of peculiar, almost uncanny, interest, lately issued from the press of the Alliance Publishing Company, New York. The attitude of the reader toward its contents must needs depend entirely upon whether or not he is a believer in spiritualism, since in her introduction Miss Proctor declares that every line of the printed pages came to her while she was in a mediumistic state, from the spirit of Adah Isaacs Menken, who died in 1868. During her life time Miss Menken published a volume of poems, under the title of "Infelicia." The book was dedicated to Charles Dickens, by whom it was approved, and the poems at that time attracted much attention. In January, 1899, Miss Proctor received, she says, the first poem, "Passing Out into Life," from the spirit of Miss Menken. For twenty days thereafter Miss Proctor served as the earthly amanuensis of the dead poetess, and the entire contents of "Echoes from Shadow-land" were dictated to her during that period. Generously, Miss Proctor asks that all praise for the poems be given to Miss Menken, and that should they seem to warrant condemnation the blame be bestowed upon her for failing to set down accurately the messages that came to her from another world. Judged from a purely literary point of view the poems are worthy of considerable praise. There is in them an exultation that is unusual and a religious feeling that is deeply impressive.

MINSTRELS AT MANHATTAN BEACH.

Primrose and Dockstader's Minstrels opened a two weeks' engagement at Manhattan Beach last evening before an audience that tested the capacity of the big amphitheatre. Everything went with a rush, and Lew Dockstader's new songs and sayings and the novel songs and dances of George H. Primrose brought them vociferous encores. In addition to the stars the company includes Lew Sully, Larry Dooley, James Tenbrook, Charles Kent, Manuel Romaine, George Trewelling, Charles Wilson, George Robinson, Sam Merritt, Lionel Riccardo, Henry Sylvester, Bogert and O'Brien, and the Johnsons, club jugglers.

DEATH OF FRANKLIN McLEAY.

Franklin McLeay, one of the most promising of the younger actors of the day, died in London, Eng., on June 6, of brain fever. He was known and much admired in this country as well as in Great Britain, and his progress in the higher provinces of his art was as closely observed by scholars as by the amusement-seeking patrons of the theatre. As a student of Shakespeare and the classic drama he was notable for his keen perception and the individuality of his point of view. He approached the drama with the intellectual equipment of a scholar, and he portrayed the characters thereof with all the graces of an accomplished player. His death robs the stage of an earnest disciple that, especially in its present state, it ill can spare.

Mr. McLeay was born at Watford, Ont., of an excellent Canadian family, and in his boyhood showed unusual abilities in scholastic pursuits. He was educated at the Baptist College at Woodstock and at the Toronto University, from which institution he graduated with honors. While in his senior year at the university he was appointed master of modern languages of the Woodstock Collegiate Institute and in that position he labored for several years after his graduation. He is remembered there as a deep student, an excellent athlete, and a man of unusually attractive social qualities.

During a Summer vacation, while traveling, Mr. McLeay by happy chance met the veteran actor, James E. Murdoch, then president of the Boston School of Oratory at Grimsby Park. A sincere friendship at once sprang up between the two men. Each recognized in the other qualities of mind and knowledge that might be investigated with profit. The result of their vacation friendship was that Mr. McLeay became a lecturer upon Shakespeare and the Shakespearean drama at Mr. Murdoch's school. He remained there for three years, in close companionship with Mr. Murdoch, from whom he learned thoroughly the art of oratory and the practical side of the actor's art.

But even at that period, while Mr. McLeay was acquiring the knowledge that later he put to practical use, he had no thought of entering the dramatic profession. Chance again directed his course. He met Wilson Barrett at a social gathering, and it was through his influence that Mr. McLeay became a player. After hearing him read Mark Antony's oration, Mr. Barrett suggested that he should take a position in his company. Mr. McLeay considered the matter carefully, putting over against the allurements of the stage his established position and the possibilities for advancement in Canadian political life that were open to him. His final choice was for a dramatic career, and it is no small compliment to the theatre that, only a few months ago, Mr. McLeay declared enthusastically that never for a moment had he regretted that choice.

With Mr. Barrett's company Mr. McLeay went to England and made his first appearance on the stage at the Shakespeare Theatre, Liverpool, in a small role in Claudian. Soon afterward he was intrusted with the part of Tetrarch in the same play, and gradually he rose from his modest early roles to the most important in the Barrett repertoire. During his association with Mr. Barrett he appeared in more than a hundred parts, among them being the Deemster, the Bishop in Ben-my-Chree, the Ghost in Hamlet, Father Christmas in The Silver King, the Bat in Pharaoh, Nero in The Sign of the Cross, Jediah in Daughters of Babylon, and Iago.

In the role of Iago Mr. McLeay made a notable departure from the traditional methods of portraying that character. For his impersonation he was adversely criticised by some, but the majority of thoughful critics not only praised his performance but credited him with throwing a new light upon Iago and making him, for the first time, true to the lines that Shakespeare put into his mouth. Another notable characterization of Mr. McLeay's was that of the Bat in Pharaoh, and the Bishop in Ben-my-Chree was splendidly impersonated by him.

Upon Mr. Barrett's departure from England, a couple of years ago, for a tour of Australia, Mr. McLeay resigned his position with the company. He deemed it advisable to remain in London, since at that time he found himself rapidly rising in the estimation of the best British public. An engagement was immediately offered to him by Beerbohm Tree. He accepted the position, and remained with Mr. Tree until very recently. As Richelieu, in The Musketeers, he achieved a pronounced success; and, indeed, in all his later endeavors he won a generous share of admiration and applause. His last public exploit—one that evidenced his public spirit as well as his artistic power—was the magnificent benefit that he planned and carried through, in London, in behalf of the sufferers of the Toronto fire.

In December, 1898, Mr. McLeay was married, at Christ Church, London, to Grace Warner, daughter of Charles Warner, herself a player of recognized ability. She is left to mourn the loss of a devoted husband, and with her the members of the dramatic profession and the public at large mourn over the passing of a player whose achievements seemed to promise for the future the highest honors that an actor may attain.

GENTRY'S DOG AND PONY SHOW.

Gentry's dog and pony show, now at the corner of 135th Street and Lenox Avenue, is daily and nightly affording diversion to crowds of Summer amusement seekers. Over one hundred and fifty clever animals—dogs, ponies, monkeys and small elephants—appear in amazing feats, and the show is well managed and entertaining from beginning to end.

PERSONAL.

HARVEY.—Martin Harvey, perhaps the most promising of England's young actors of to-day, is pictured above as Sydney Carton in The Only Way. Mr. Harvey has abandoned his plan for an American tour next season, and will remain in London, leasing another theatre when his tenure of the Prince of Wales's Theatre shall expire.

COWLES.—Eugene Cowles will continue in Alice Nielsen's support next season, singing Sandor in The Fortune Teller and the Duke in The Singing Girl.

LANCASTER.—A. E. Lancaster has an interesting article on "Historical American Plays" in *The Chautauquan* for July.

BOUCICAULT.—Louise Thorndyke Boucicault is devoting a few weeks to London and Paris. She will return to New York about Aug. 1.

VANDENHOFF.—Mrs. Henry Vandenhoff, who has been playing Mrs. Malaprop and Mrs. Candour with Louis James and Kathryn Kidder for the past two seasons, has been re-engaged by Wagenhals and Kemper to support Madame Modjeska.

ROBINS.—Elizabeth Robins is the author of Benvenuto Cellini, that Beerbohm Tree is to produce.

ST. JOHN.—Florence St. John, it is said, is to return to the stage shortly, appearing as Madame Sans Gene in Henry Hamilton and Ivan Caryll's opera of that name.

GOODWIN.—Mr. and Mrs. Nat C. Goodwin (Maxine Elliott) sailed on July 4 to spend the Summer months at their English country place, Shooters' Hill, Kent.

JEFFRIES.—Maude Jeffries arrived in this city from England last Wednesday.

EVANS.—Charles E. Evans sailed last week to spend the Summer in Europe. Besides starring next season in Naughty Anthony, Mr. Evans thinks of taking a flyer in music hall management.

SEMBRICH.—Marcella Sembrich will tour this country next season at the head of her own opera company, under management of C. L. Graff.

HUNT.—Marie Hunt has been engaged by Harry Corson Clarke to originate the leading female role in his new farce, What Did Tomkins Do. Miss Hunt will sail for Paris this week to secure the latest things in Parisian gowns.

DE ANGELIS.—Jefferson De Angelis will open about Sept. 20 in A Royal Rogue, a new musical comedy, words by Charles Klein, lyrics by Grant Stuart, and music by William T. Francis.

RYLEY.—Madeleine Lucette Ryley's new comedy, My Lady Dainty, was first produced by J. H. Ryley at Brighton, Eng., on July 2, with Mrs. Ryley in the title part. The special company included Oswald Yorke, remembered here with E. S. Willard, and Lawrence D'Orsay, seen here in In Town.

POTTER BELLEW.—An Australian paper states, on Kyrle Bellew's authority, that the leading part in the next Drury Lane melodrama has been offered to Mrs. Potter. She has not decided whether or not to accept. Mr. Bellew, who is in Australia on private business, has been quarantined at Brisbane. He was unfortunate enough to be aboard the same steamer with a bubonic plague victim. He will sail for London shortly.

ARCHER.—Belle Archer will begin her season in Forbes-Heermans' new Western play, Jess of the Bar Z, at Poughkeepsie, N. Y., on Aug. 30.

BRAMWELL.—William Bramwell, who has been leading man for Eugenie Blair, scoring decided successes in A Lady of Quality and other plays, has been engaged as leading man of the Donnelly Stock company at the Murray Hill Theatre, in this city, for next season. Mr. Bramwell had four excellent offers for the season.

LE MOYNE.—W. J. Le Moyne, instead of being cast for a part in Mrs. Le Moyne's company, has been transferred by Liebler and Company to play the prison in The Choir Invisible.

HILLIARD.—[illegible] Hilliard, son of Robert [illegible], was sworn in last week as a cadet at the Annapolis Naval Academy.

CURRENT AMUSEMENTS.

Week Ending July 14

Manhattan Borough.

METROPOLIS (Third Ave. and 42d St.), Closed Sat., May 5
OLYMPIA (Third Ave. nr. 149th St.), Closed Sat., May 19
HARLEM OPERA HOUSE (20-21 West 125th St.), Closed Sat., May 19.
HURTIG AND SEAMON'S (20-21 West 125th St.), Closed Sat., June 2.
PROCTOR'S HARLEM (125th St. nr. Lexington Ave.), Closed Sat., May 12
DIETRICH'S GARDEN (125th St. and Broadway). FRA DIAVOLO AND TRIAL BY JURY.
ST. NICHOLAS GARDEN (Columbus Ave. and 66th St.). FRANZ KAUTENBORN CONCERTS—2d Year—5th Week.
PROCTOR'S PALACE (58th St. bet. Third and Fourth Aves.), CONTINUOUS VAUDEVILLE. 2:00 to 11:30 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed
NEW YORK (Broadway and 45th St.), Closed Sat., June 30.
CHERRY BLOSSOM GROVE (Broadway and 42d St.) Opened Mon., June 4—VAUDEVILLE—5th Week.
CRITERION (Broadway and 44th St.), Closed Sat., June 9.
BERKELEY LYCEUM (23 West 44th St.), Closed.
VICTORIA (Seventh Ave. and 42d St.), Closed Sat., April 28.
VICTORIA ROOF, Opened Mon., June 4—VAUDEVILLE—5th Week.
REPUBLIC (207-213 West 42d St., adjoining The Victoria), new building.
AMERICAN (Eighth Ave., 42d and 43d Sts.), Closed Sat., May 26.
MURRAY HILL (Lexington Ave. and 42d St.) Closed Sat., June 9
BROADWAY (Broadway and 41st St.), Closed Sat., May 12.
MENDELSSOHN HALL (114 West 40th St.), Closed.
EMPIRE (Broadway and 40th St.), Closed Sat., May 19.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed Wed., April 25.
CASINO (Broadway and 39th St.), THE ROUNDERS—Revival—2d Week—8 to 15 Times.
CASINO ROOF—Opened June 9—VAUDEVILLE—3d Week.
KNICKERBOCKER (Broadway and 38th St.), Closed Sat., May 19
HERALD SQUARE (Broadway and 35th St.). Closed Sat., May 5.
GARRICK (35th St. East of Sixth Ave.), Closed Sat., June 16.
KOSTER & BIAL'S (145-149 West 34th St.)—Closed.
KOSTER & BIAL'S ROOF—Opened June 5—VAUDEVILLE—5th Week.
SCHLEY (112 West 34th St.), Closed Sat., April 28
MANHATTAN (1285-1287 Broadway), Closed Sat., May 12.
THIRD AVENUE (Third Ave. and 31st St.), Closed Sat., June 2
BIJOU (1239 Broadway), Closed Sat., April 28.
WALLACK'S (Broadway and 30th St.), Closed Tues., May 29.
DALY'S (Broadway and 30th St.), Closed Sat., June 2.
WEBER & FIELDS' (Broadway and 29th St.), Closed Sat., May 5.
COMIQUE (Broadway and 29th St.), Closed Sat., April 28.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), CONTINUOUS VAUDEVILLE—12:30 to 10:45 P. M.
GARDEN (Madison Ave. and 27th St.), Closed Sat., May 12.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
MINER'S (512-514 Eighth Ave.), Closed Sat., May 26.
MADISON SQUARE (24th St. nr. Broadway), Closed Sat., April 28.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed Sat., May 12.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.) CONTINUOUS VAUDEVILLE—12:30 to 10:45 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed Sat., June 2
IRVING PLACE (Southwest cor. 15th St.) Closed Mon April 30.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), Closed Sat., May 12.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Closed Sat., June 9.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (125-132 East 14th St.), Closed Sat., June 2
STAR (Broadway and 13th St.), Closed Sat., June 2.
GERMANIA (142 East 8th St.), Closed Mon., May 7.
LONDON (225-227 Bowery), Closed Sat., June 9.
PEOPLE'S (199-203 Bowery) Closed Sat., June 16.
MINER'S (165-169 Bowery), Closed Sat., May 26.
THALIA (46-48 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Borough of Brooklyn.

ACADEMY OF MUSIC (126 to 134 Montague St.), Closed Sat., June 2.
PARK (393 Fulton St.), Closed.
HYDE & BEHMAN'S (340-352 Adams St.), Closed Mon., May 28.
NOVELTY (Driggs Ave. and South 4th St.), Closed Mon., May 7.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed Sat., June 2
PATTON (Lee Ave., opposite Taylor St., Now Being Rebuilt.
UNIQUE (194-196 Grand St.). Closed Sat., June 16
CRITERION (Grand Ave. and Fulton St.), Closed.
AMPHION (437-441 Bedford Ave.), Closed Sat., April 28
STAR (291-295 Jay St., nr. Fulton St.), Closed Sat., June 16.
EMPIRE (301-305 South 6th St.), Closed Mon., May 7.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat., May 5.
GAYETY (Broadway and Middleton St.), Closed Sun., May 20.
LYCEUM (Montrose Ave. and Leonard St.), Closed Sat., May 26.
BIJOU (Smith and Livingston Sts.), Closed Sat., May 19.
MONTAUK (365-367 Fulton St.), Closed Sat., June 2.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed Sun., May 13.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.
FOLLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Lenox Lyceum—The Bohemian Girl.

The valiant little Summer opera company at the Lenox Lyceum struggled bravely through the heat of last week with The Bohemian Girl. Considering the disadvantages under which the singers labored the performances were creditable; but the disadvantages were so many and so much in evidence to those in front that the presentations might scarcely be termed satisfactory. The stage settings were unsuitable, the costumes for the most part were makeshift, and the able bodied echo that haunts the building succeeded in ruining the effect of many musical numbers.

Hardt Forane, in the role of Thaddeus, sang with vigor and displayed several good tones in his upper register. His acting was very faulty. Edwin A. Clarke was acceptable both in singing and acting as Count Arnheim; and Harry C Peakes as Devilshoof was in make-up, in the breadth and power of his acting, and in voice very satisfactory indeed. Harry Dickerson, as Florestein, did not realize the character in any particular.

May Fiske, in the role of Arline, sang sweetly and skillfully, and won the largest share of the applause. Catherine Inganoff was effective as the Gypsy Queen, and Maude Vincent was a pleasing Buda. The small chorus acquitted itself well, and the orchestra did its work nobly.

At Other Playhouses.

DIETRICH'S OPERA GARDEN.—At this resort, on 110th Street, near Broadway, the American Opera company, under the management of Montegriffo and Allen, entered on its sixth successful week yesterday (Monday), with a double bill, consisting of Fra Diavolo and Trial by Jury. Every Sunday night a sacred concert is given with the full strength of the company, popular opera choruses and solo numbers being given under the direction of Alfred Kuttner, musical director.

CASINO.—The Rounders, billed as The "New" Rounders, holds the fort to big business in spite of temperature that would surely kill anything but a very good thing. Joseph Herbert and clever Irene Bentley have made prodigious hit in their roles, though their predecessors in last Summer's production, Dan Daly and Marie George, assuredly were hard folk to follow.

COMPANIES CLOSING.

The Evil Eye, at Oshkosh, Wis., July 7.

[illegible]'s Sapho, at Waterloo, Iowa, July [illegible].

THE STOCK COMPANIES.

Thomas J. Grady has signed as principal comedian with the Greenwall Stock at the Grand Opera House, New Orleans.

* * *

Bartley McCullum's Stock company presented The Girl I Left Behind Me at McCullum's Theatre, Cape Cottage Park, Me., last week, and the press of Portland stated that it was the most elaborate production ever given of the play in Portland. Manager McCullum was heartily praised for the magnificence of the stage settings and the care given to detail. May Hosmer as Kate Kennion and Beatrice Ingram as Wilbur's Ann, made pronounced hits. Bartley McCullum made his first appearance of the season as Scarbrow, and scored a success in the part. Robert Wayne, Thomas Reynolds, and Earl Ryder received praise. Manager McCullum gave his annual Fourth of July party to the members of his company after the Wednesday evening performance. A number of amateurs from Portland were also present. A display of fire works was made, and dancing, singing, speeches and story telling followed. A collation was served. Mabel Tallaferro sang several songs that made a hit. The party concluded with the singing of "He's a Jolly Good Fellow" and "Auld Lang Syne." Manager McCullum is enjoying the largest business in his fourteen years' experience at Portland.

* * *

Next Friday, July 13, the Castle Square Stock company, of Boston, will celebrate its two thousandth performance. The company has appeared at the Castle Square Theatre since May, 1897, and has given two performances each week day during that time, without a break. This splendid record is sufficient demonstration of the merits of the company and the popularity it has attained. A special feature of the celebration will be the appearance of a band of one hundred musicians that will give a free concert before each performance.

* * *

The Lady of Lyons did a fine business at the Lyceum Theatre in Rochester last week. Jessie Brustelle appeared as Pauline and Orrin Johnson as Claude Melnotte. Miss Brustelle's portrayal of the purse-proud maid of Lyons was original in many respects, and was highly praised by the critics and the public. Mr. Johnson gave a most finished impersonation of Melnotte, and added greatly to his reputation with the Lyceum patrons. The play was splendidly cast throughout. No finer work has been done by the Summer stock company at this theatre. Jean Congill, Miss Wycherly, and Messrs. Stuart, Lewis, and Morrison appeared to good advantage.

* * *

The Alcazar Theatre Stock company, San Francisco, closed its fourth week of Sapho June 30. Business was at capacity at every performance. Florence Roberts, White Whittlesey, Edwin T. Emery, George Webster, Jefferey Williams, Laura Crews, Walter Belasco, Georgie Woodthorpe, Marie Howe, Gertrude Hayes, and Carlisle Moore comprise the cast, which is of great excellence. Carmen is underlined.

* * *

Katherine Fisher, daughter of Alfred and Maggie Holloway Fisher, has made her professional debut with the Pike Theatre Stock company, of which her father is stage director. She has played Eunice in Quo Vadis, Kittie Ives in The Wife, and other parts with success, showing that she has inherited her parents' talents.

* * *

The Valmont Park Stock company, Williamsport, Pa., recently made a successful production of Joseph Le Brandt's comedy-drama, The Red Cross Nurse.

* * *

C. Jay Williams has signed with Morosco's California Stock company for 1900-1901.

* * *

The May Wilkes Stock company, under management of Ben Pflamm, with Frederic Melville as treasurer, opened at the trolley park, Yonkers, N. Y., on July 4 in Our Regiment. Business has been large, and the venture has proven acceptable, although the management have decided that an injection of vaudeville may be to the advantage of the enterprise.

* * *

The Valentine Stock company opened a week's engagement in Duluth on July 1. Business was good and the company well received. The company will play a ten nights' engagement in Winnipeg, and will return to St. Paul on July 22, and remain at the Grand till the end of August, when the organization will open in Toronto for the Winter. Charles Newsome, of the company, has returned to New York, and Leonora Criemme has returned to her home in Columbus, O., to spend the Summer.

* * *

The Snow and Heron Stock company played Sapho last week at Jacob's Harmanus Bleecker Hall, Albany, to large audiences. Floy Crowell, as Fanny La Grand, received complimentary notices. Mortimer Snow made an excellent Jean and Edward J. Heron a capital De Potter. The rest of the company were praiseworthy. This week Romeo and Juliet is the bill, with Grace Franklyn Lynch specially engaged to play Juliet and Mortimer Snow as Romeo. Manager Traitel is preparing a unique souvenir album of the company to be presented to patrons during the closing week, July 30-Aug. 4.

* * *

The Thanhouser company at the Academy, Milwaukee, played The County Fair last week with the Neil Burgess racing machine and a couple of thoroughbreds. Riley C. Chamberlin was the Abigail Prue, and made a hit. Antoinette Walker showed her best work as Taggs, and the three principal "rubes" were done in artistic manner by William Yerance, John M. Sainpolis, and Colin Campbell. Donald Bowles was the jockey and Edith Evelyn, Sally Greenaway. Lulu Hastings was seen in a bit. There was satisfactory business in spite of the hot weather. Six entire new sets have been painted for this week's offering, Michael Strogoff.

* * *

Oliver Morosco left Los Angeles yesterday for New York to join his brother, Leslie, who for the past several weeks has been engaging plays and people for their new stock company.

* * *

Manager Carl Herbert, having closed his season at the Park Theatre, Philadelphia, is busy with plans for the coming season. These include the operation of the Herbert Stock company's second season, with two new plays and two adaptations from Mr. Herbert's pen. He is also at work on a new society play, to be produced by a road company. Mr. Herbert's literary workshop is at Overbrook Farms, near Philadelphia. Jessica Miner has been re-engaged as leading woman.

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The Bond Stock company at the Leland Opera House, Albany, for their eighth week, presented Our Boys to crowded houses. Talbot Champney and Charles Middlewick were played by Arthur Maitland and Wallace Worseley, both doing excellent work. Mr. Bond as the butter merchant scored a decided hit as usual. Others in the cast were Alison Skipworth, Francis Starr, Albert Housin, and Gertrude Lewis.

* * *

Lillian Dix has been engaged for the company at the Grand Opera House, New Orleans.

* * *

Blanche Chapman signed last week to play the old women character parts with the American Theatre Stock company next season.

* * *

Carleton Macey has been engaged for the Jacobs Theatre company, Newark, N. J., next season.

* * *

George Ober has been especially engaged to play his original role, Old Joe, in the coming presentations of A Temperance Town at the Castle Square Theatre, Boston.

* * *

William Stuart arrived in town Saturday and was immediately engaged to play the light comedy roles with the Summer stock at Peak's Island, Me. He sailed for there the same evening.

BROADHURST BROTHERS' OPENINGS.

The House that Jack Built, George H. Broadhurst's new farce, will be produced on the road about Sept. 15, and will open in New York, for a run, in November. Why Smith Left Home is booked to open its season on Sept. 1. The company will include Douglas Flint, Lizzie May Ulmer, Rose Hubbard, Nellie Maskell, Jennie Engle, Augustus Mortimer, Eleanor La Salle, Essie Bruno, Frank Craven, Frederick Roberts, Eugene Redding, and Charlotte Love. The Man from Mexico will begin its tour, which will embrace California and the Southern States, in September. George C. Boniface, Jr., has been engaged for the leading role, and in the company will be Gus Pixley, Murtha Deane, Helen Baird, Arthur Villars, and Robert Deshon. What Happened to Jones is also booked to open in September. The cast will include Jack Allison, Joseph McKever, H. G. Hockey, H. W. Montgomery, Will Vedder, Charles Green, Louis P. Reinhart, Marie Haynes, Florence Marion, Dorothy Armstrong, Maud Allison, Bertha Livingston, and Olive Murray.

OPERA COMPANY SUCCUMBS.

The Summer season of opera at the Lenox Lyceum, under the management of George Blumenthal, ended dismally last Saturday night. The company had been in active service for three weeks, and the members of the chorus had been able to secure from the manager only a trifle over one week's pay. Therefore the male chorus singers struck, on Saturday night, at the conclusion of the first act of The Bohemian Girl. The rest of the singers stuck to their posts, and sang the opera to the bitter end. In the circumstances Count Arnheim's song, "The Heart Bowed Down," had a peculiar and particularly appropriate pathos. It appears that the heart of the manager, however, is not bowed down, for he immediately set to work to reconstruct his organization and plans to open another Summer season, on Thursday night, at a resort in Harlem, known as The Farm.

MISS HENRY SUES MRS. LANGTRY.

Ethel Henry was dismissed by Mrs. Langtry from her company last season after playing a part in The Degenerates for one week in New York. Mrs. Langtry gave no reason for her action, beyond expressing dissatisfaction with Miss Henry's performance.

Miss Henry, however, had an absolute contract for a ten weeks' American tour with Mrs. Langtry, signed in London before she came to this country. She decided to defer taking legal action in the matter until she returned to England.

Miss Henry's attorney in this city has received word that she has begun suit for breach of contract in London, claiming salary due under the agreement and damages.

GERTRUDE BENNETT'S TOUR.

Gertrude Bennett and her company began a Summer tour at New Brighton, Staten Island, last night. The performance was given at the Pavilion Hotel, Richmond Terrace, and comprised three plays, The Silent System, A Dream and the Awakening, and The Deacon. Miss Bennett is supported by a capable company, which includes William Romain, Sydney C. Mather, and Clare Armstrong.

ENGAGEMENTS.

William Marble, Jr., with the Klimt-Hearn company.

Theodore Morisdon, for Ursus with E. J. Carpenter's Quo Vadis.

Beatrice Woods, for Sally in Old Lavender, with Edward Harrigan.

Harry MacFayden, for Caught in the Web.

Della Watson, as musical director for A Wise Woman next season.

Phil A. Paulscraft, to go in advance of Gus Hill's Royal Lilliputians. Major Gus Alexander has signed for this company.

For A Midnight Bell, with Alice Roseland: Richard J. Dillon, Harry E. Chase, George de Long, Gus Fate, Horace Wright, J. E. Gregory, Harry S. Robinson, John P. Hansen, Robert J. Riddell, H. R. Cory, A. J. St. Clair, Lillie Lawson, Emma Butler, Laura Ayers, Florence Leroy, Blanche Cullington, Marie Morris, Mrs. Hammond, and the Midnight Bell Quartette.

Gladys Van, the De Vaulls, and Kate Medinger, with Hal King for A Rag-time Reception, opening on Aug. 30.

Mrs. McKee Rankin, for Caleb West.

P. P. Craft, by Manager Charles F. Edwards as general agent of the Conroy and Mack company.

Clare Armstrong and Sydney C. Mather, with Gertrude Bennett for her Summer tour.

Mr. and Mrs. Don A. Macmillan (Dorothy Grey), re-engaged by Jack Hoeffler for The Woman in Black.

Theodore Kerwald and J. F. Murray, with Harry Corson Clarke in What Did Tomkins Do.

Joseph P. Carey, re-engaged by Sullivan and Blair.

PROFESSIONAL DOINGS.

Albert Morrison, whose portrait appears above, is at present playing character parts in the Lyceum Stock company at Rochester. He has been exceedingly successful in the portrayal of these roles, although he feels that his real strength lies in juvenile work. For three years Mr. Morrison was light comedian in Morosco's San Francisco Stock company, where he was favorably spoken of as Little Billee in Trilby, John Perry Allen in The Ensign, and Henry in Pink Dominoes.

Wright M. Lorimer, now playing in The Burgomaster, in Chicago, will join Harry Corson Clarke in the Autumn to originate an important role in What Did Tomkins Do.

Lizzie Vigoureux, supported by Edmund Collier and a large company, will go out next season in The Strangler's Daughter, a new dramatization by Miss Vigoureux of Adolph Belot's The Stranglers of Paris, and La Grande Florine.

George D. Louden is spending the Summer at his old home, Des Moines, Ia. He has been re-engaged by Harry Corson Clarke for next season.

The Macauley-Patton company will reopen on August 23 in Pennsylvania, the repertoire including The Minister's Son, A Wasted Life, Royal Rags, A Texas Cowboy, Just Before Dawn, The Inside Track, and Peaceful Valley. In the latter W. B. Patton will play Hosea Howe, the part made famous by Sol Smith Russell. Mr. Patton's latest play, The Other Fellow, will also be added to the repertoire.

John F. Bailey and Della Watson are playing a Summer season with the King-Perkins company at Lake Okobojoi, Arnold Park, Ia.

E. J. Carpenter, after a brief rest, has returned to Chicago to arrange for the next tour of his Quo Vadis company.

Edward Harrigan and his company will go to Catskill, N. Y., on July 30 to rehearse for Old Lavender, opening on Aug. 8.

Robert B. Mantell has written to his manager, M. W. Hanley, to report that he is enjoying his rest at a quaint country place near Belfast, in Ireland. Later he will go to London, and will then visit Paris to see the exposition and secure costumes for his appearance next season in W. A. Tremayne's new romantic play, A Free Lance.

Hersker's Opera House, Mahanoy City, Pa., was damaged by fire and water June 26 to the extent of $10,000, partly insured. The theatre will be repaired before the coming season opens.

The stockholders of the Faribault, Minn., Opera House held a meeting July 1 to hear the report of an expert accountant who has examined the books of the theatre. The pecuniary affairs were found to be in a serious muddle, and a committee of the stockholders was appointed to take steps to establish the enterprise on a sound footing.

Owen Davis has recovered somewhat from his accident at Manhattan Beach, and has gone to the Massachusetts General Hospital in Boston for treatment.

Charles H. Clarke, formerly stage manager with Frederick Warde, took the thirty-second Masonic degree at Scottish Rite Hall, in this city, on July 5, a special dispensation having been secured from the Grand Lodge for conferring the degree upon him.

G. Edgar Shipley, second agent for Gus Hill's Over the Fence last season, has just returned from Cuba. He says that vaudeville prospects there are bright, but advises advance agents go-tag thither to carry a stock of "phoney" jewelry to impress the natives, and adds that a lemon drop package prize is good for at least $4.75 over there, while a common or garden shirt will bring in Cuba about ten times what it is worth in New York.

Lew Rohdt has returned to town from Buffalo Bill's Wild West.

James Furlong is in town to attend this week's convention of the National Alliance of Stage Employes in Brooklyn. Although he comes now as a delegate from Montreal, Mr. Furlong is a past president of the association.

William J. Romain will support Gertrude Bennett during her Summer tour, appearing in leading parts. The plays will be staged under his direction.

William Botto and Maud Leroy were married in this city on July 6.

Mrs. John S. Hiller (Edith Yerrington) is visiting her parents at Winona, Minn. She is accompanied by her little son, Jack, and will be joined in a few weeks by Mr. Hiller, who recently returned from England and is now in this city.

Anna Loughlin closed a two years' engagement with the Wilbur Opera company on July 7, at Providence, R. I., and will rest until next season.

Beatrice Thorne closed her season with the Star Players at Ocean City, Md., on July 4 and left for Chicago. While in Ocean City she was entertained by F. B. Spooner and family, and Mr. and Mrs. Harrison.

Sol Braunig and Dave Davis are negotiating for the lease of a stock theatre in a Western city. Mr. Braunig will make special productions next season of Friends and A Social Highwayman.

Sydney Toler has just received the thirty-second Masonic degree, conferred on him by special dispensation by Consistory No. 2, Wichita, Kan.

Maurice Freeman will put a minstrel company into Koerner's Garden, St. Louis, for a week, and follow it with a stock company.

An absolute divorce was granted in Chicago on June 20 to Gracie May, of Bartlett and May. On June 26 Miss May was married to Claude E. MacArthur, the pianist.

On June 30 pupils of Mrs. Erving Winslow gave Palgrave Simpson's comedy, Second Love, at Concord, Mass. Ruth Copley played the blind heiress, and other parts were taken by Miss Hinman, Miss Sharpsteen, Mr. Sturgis, and Mr. Jackson.

CLARKE'S NEW CHARACTER.

Harry Corson Clarke, in his new character, Colonel Tomkins, in What Did Tomkins Do, promises to display again his mastery of the art of make-up and his versatility. The face printed above is unlike any that Mr. Clarke has disclosed to public view before, although he has been seen in more than one hundred character roles demanding wigs and wrinkles. For the past three seasons, in What Happened to Jones, Mr. Clarke has used his own countenance exclusively, and he confessed to a MIRROR man the other day that he has grown tired of it. "It is a good enough face, no doubt, for every day wear," he said, "but I am glad that next season I shall be able to change it every night."

"The Tomkins face is all right," said the reporter, "but how about the character?"

"Colonel Tomkins," replied Mr. Clarke, "is an American gentleman—energetic, chivalrous, equal to any emergency, sympathetic and humorous. Not the sort of a man that you laugh at, but a man that you laugh with. And in the play you are bound to laugh with him most of the time. He's never out of an embarrassing situation."

"Risque?" asked the reporter.

"No. This is a purely American farce. I have made my reputation in clean plays. The people expect clean plays from me, and I see no reason for disappointing them. Colonel Tomkins is above reproach—though he does get mixed up in several scandals. By the way, the Colonel's name is spelled T-o-m-k-i-n-s. It has appeared in print lately with a p and with an h, and once I discovered a y in the last syllable. And the name of the comedy is What Did Tomkins Do. Is isn't a matter of what will he do, or what does he do, or what can he do. That is the way I dreamed it one night, in a one-night stand hotel, in room number thirteen, on the thirteenth day of the month."

"Did you dream the plot of the play also?"

"Oh, no," said Mr. Clarke. "I came on to New York last Summer and engaged two professional plot dreamers to write a comedy to fit the title and me. They have turned out what I believe to be a very clever and original piece of work. I am more than satisfied with it. My route is booked, my paper is on the press, the entire company is engaged, the scene painters are at work, and I am getting ready to go to Newport with Colonel Tomkins, where we will get together and learn all about each other before the season opens."

OBITUARY.

Charles R. Adams, the well-known tenor, of Boston, Mass., died at his Summer home, West Harwich, Mass., on July 4. Mr. Adams was born in Charlestown, Mass., in 1834. At an early age he developed a talent for singing and after his debut he became very popular as a concert singer and appeared successfully in the Handel and Haydn oratorios. He went to Europe with his teacher, Professor Muller, and remained there for several years, winning great triumphs in opera. He was invited to sing in La Sonnambula, with Mlle. Antot, and learned his role in three days. His success was instantaneous with the Austrians. After this he made a tour of Russia, and later filled a three years' engagement in German opera in Pesth. The following three years he spent in the Imperial Opera House in Berlin, and the nine years succeeding this he sang leading tenor roles at the Hofoper in Vienna. It was here that he made his greatest success. He also sang in opera two seasons at Covent Garden, London; one season at the Royal Opera, Madrid, and one season at La Scala, Milan, as well as at the principal opera houses throughout Germany. Mr. Adams came back to America in 1877, and sang here in German and Italian opera. For the past twenty years he has been teaching vocal music in Boston. Several singers who have won fame have been taught by him, and his reputation as an instructor extended throughout the United States.

Mrs. Emma Cassity, cornetist and character woman, died in St. Louis, Mo., on July 5, after an operation for appendicitis. The finest surgeons were procured for the case, but could not save her. She was born in Clinton, Iowa, Sept. 21, 1868, and was a member of the once famous Weber Family Band. She was married on July 31, 1887, to Cleil Cassity, a musical director. For two seasons past they have been with J. C. Lewis' 81 Plunkard company and were to have gone with it next season. The remains will be buried at Appleton City, Mo., being Mr. Cassity's home.

Mrs. Maria Lavinia Shannon Meany died recently in Louisville, Ky. She was the aunt of Mrs. Giles Shine (Lavinia Shannon) and was the widow of Judge Edward A. Meany, of Mississippi. Mrs. Meany traced her ancestry to the Dukes of Ormonde, the Marquis of Thomond, the earls of Dunraven, the earls of Inchiquin, the earls of Carrick, and the Duke of Magenta (Marshal MacMahon).

Raymond Finn shot and killed himself in Toledo, Ohio, on July 4. His wife, a daughter of William Leslie, proprietor of the Leslie Hotel, Binghamton, N. Y., survives.

David Urquhart, father of Cora Urquhart Potter, died at Saratoga, N. Y., July 6. He was seventy years of age and had since his boyhood been a prominent citizen of New Orleans.

Henry Maurer, who was associated with Manager Donaldson in the direction of the London and Olympic theatres in this city for many years, died at Highland Park, N. J., on July 6.

AMONG THE DRAMATISTS.

A. G. Delamater is dramatizing the temperance novel, "His Worst Enemy," for early production.

Espy Williams is turning into a novel his successful play, The Duke's Jester, recently produced by Frederick Warde. The novel will be illustrated by photographs of scenes from the play, and will be published early in the Fall by a Boston firm.

H. A. D'Arcy is writing to order a romantic drama of the Imperial Court of Russia, during the reign of the Czar Nicholas I., one of the important roles being Prince Menchekoff.

IN SUMMER PLACES.

Mary Karr, who has been re-engaged by Harry Corson Clarke for What Did Tomkins Do, is spending her vacation visiting with her parents the various lake Summer resorts.

Ella Hugh Wood, who has signed for her sixth year under W. A. Brady's management, will spend her vacation with friends on a house boat on the Mississippi River. The boat has been named *Mardy Perkins*, in compliment to Miss Wood's role in 'Way Down East.

Blanche Hazelton is spending her vacation with relatives in Chicago. Later on she will visit the East, where she will stay until the Fall season opens.

Frederick Lyle is at Friendship, N. Y., for the Summer.

Bert Merket is spending the Summer at his home, North East, Pa.

Mr. and Mrs. Felix Haney (Louise Lehman) are at Atlantic City for the Summer.

Francis Conlan is at Watchung Lake, N. J., for the Summer.

Katherine Erle has gone to Yarmouth, N. S., to spend two weeks there.

Thomas David, having signed to play Oliver West in Because She Loved Him So again next season, will summer at Atlantic City.

G. Frank Weatherley has been resting at his home in Baltimore County, Maryland.

Dr. George W. Purdy, Mrs. Purdy (Fanny Rice) and daughter, Edith, are summering at their cottage, The Weirs, N. H.

Frank E. Morse is breaking fishing records up at his camp, Lake Winona, Ashland, N. H. He will return to town on Aug. 20, to go again in advance of Belle Archer in her new play.

Barnetta Mueller is visiting friends at Mobile, Ala.

James Daly, of Creston Clarke's company, is at the home of his parents, Mobile, Ala.

The theatrical colony at Glen Cove celebrated the Fourth of July in manner wholly worthy of the day. The morning was devoted to the christening of Mary M. Whitson's handsome sloop yacht, *Zenda*, which ceremony was charmingly performed by Charlotte Tittell, who is to play Flavia in The Prisoner of Zenda next season. After a picnic luncheon, J. Harvey Ladew entertained the party on board his steam yacht, *Columbia*, from which the Larchmont Yacht Club races were witnessed. In the evening the party enjoyed a cruise in Hempstead Harbor and at the supper, served on board, the success of the *Zenda* was pledged with enthusiasm. The party included Rev. and Mrs. J. A. Norris, Helen Norris, Mr. and Mrs. Frank Hatch, Mr. and Mrs. C. I. Vincent, Mr. and Mrs. George Pauncefort, Mr. and Mrs. Wallace Munro, Mary M. Whitson, Rev. W. Ingersoll, Max De Lipman, and E. F. Caruthers.

James Russell, of the Russell Brothers, is spending July at the St. Charles Hotel, Atlantic City, N. J.

The following players are spending the Summer at Delaware, O.: Mr. and Mrs. Eugene La Rue, Mr. and Mrs. F. P. Minnilli, Mr. and Mrs. Vincent Minnilli (Mina Gennell), and Mr. and Mrs. Frank G. Long.

Mr. and Mrs. Harold Blake (Grace Lindsay) are at Delaware Water Gap, where Mr. Blake captured a four-pound bass in the Delaware recently.

A. J. Spencer, business-manager of the Broadway Theatre, is spending his vacation with his family at the residence of H. C. Kennedy, "The Birches," Bemis, Me.

H. M. Bennett, general-manager of the Star-Bijou circuit, has removed from his Winter residence, Farmingdale, N. J., to his Summer home, Avon-by-the-Sea, N. J.

Richard M. Gulick, manager of the Bijou Theatre, Pittsburg, is spending his Summer with his father, James C. Gulick, president of the Excelsior Savings Bank, of this city, at his residence at Yonkers, N. Y.

Eugene Weilington is at his cottage, Fairhaven, N. J.

John Drew has rented a cottage at Easthampton, L. I., where he is quietly enjoying himself for the Summer with his family. Mr. Drew is fond of horseback riding, and he can be seen every afternoon riding along the country roads, his pretty daughter, Louise, mounted on her pet pony, is always at his side.

Managers F. C. Zehrung, of Lincoln, Neb.; F. W. Chamberlain, of Burlington, Iowa; C. U. Philley, of St. Joseph, Mo., and F. M. Givens, of Decatur, Ill., who have been visiting New York and booking for their theatres, left on Saturday for a short stay at Atlantic City, where they will attend the Bill Posters' and Elks' conventions. The party will return to this city on Friday.

Joseph Arthur and C. R. Jefferson are fishing in Maine.

Emma Field is recuperating on a farm in New Jersey.

W. F. Canfield is spending the Summer in Detroit, Mich.

Harriett Ashby is summering in and near St. Louis with relatives. She will return to New York on Sept. 1.

Joseph P. Carey is summering at Bayonne, N. J.

James M. Brophy is resting at his home, New Rochelle, N. Y. He will soon go to Atlantic City for the Summer.

Mr. and Mrs. Charles Murray (Lomnie Deane), with their daughter, Henrietta, are spending July and August at Pewaukee, Wis.

Scimar Romaine, having spent a month in Grafton, W. Va., has gone to Philippi, W. Va. About Aug. 1 he will come to New York, stopping at Atlantic City on the way.

Ina Brooks is spending the Summer with her parents in Dallas, Tex.

Maze Edwards, manager of Stillman Music Hall, Plainfield, N. J., is recovering from a very severe illness and sojourning for the Summer with his wife at Oak Bluff, Caseville, Mich., at head of Lake Huron. He will remain there until Aug. 15, returning in time for the opening of his house on Aug. 21. The opening attraction will be James D. Flynn's Finnegan's 400.

Roselle Knott will leave this week for her cottage at Ontario Beach, Canada, to rusticate during the remainder of the hot spell.

Howell Hansel is spending his vacation cruising on his sloop yacht *Don't Worry*.

Frank Loomis, assistant treasurer of the Garrick Theatre, this city, is seeking cool breezes and recreation among the Thousand Islands.

Emil Hoch, who has been on a visit to Germany, will put in a couple of weeks in Paris before returning to this country about Aug. 10.

E. D. Stair will spend the next fortnight with C. J. Whitney at Prince Edward Island.

J. H. Havlin is at Oden, Mich., near Petosky, for the Summer.

Edith Yerrington has fled from the excessive heat of the city to her Summer home at Winona, Minn., where she will recuperate after the hard work of last season.

Mary Linck is resting at Narragansett Pier, accompanied by her mother.

W. E. Horton writes from Mt. Clemens: The arrivals during the past week included W. H. Lewers, E. B. Washburn, and Edmund Day. The following left for New York during the week: J. C. Rhodes, Sam Cooper, Sam Bernard, Louis Cohen, Al. Levering, Tom Miner, and Mr. and Mrs. Henry Lee. Sam Bernard celebrated his thirty-seventh birthday on July 3, and the colony made it their business to see that he enjoyed himself. Toys of all kinds were given to him and, to repay favors, Sam gave a theatre party in the evening, a repertoire company's production of Rip Van Winkle being the attraction. The show is said to have been so bad that Sam's guests left him and the theatre in a body. They have refused to speak to him since, and for the last couple of days Sam has been chumming with Henry Lee's dog.

CUES.

Mr. and Mrs. Fred Rullman sailed for Europe on June 30. They will visit Oberammergau and see the Passion Play.

Mr. and Mrs. Jacob Nunnemacher have sailed for Germany, to be gone four months. They will visit the Paris Exposition before returning.

Mrs. Katie Mayhew-Widmer is in a hospital in Brooklyn, suffering from chills and fever.

Mrs. C. R. Bishop, sister of the late Mrs. Joseph Polk, who died in Baltimore on June 20, was very ill at the time of her sister's death, and not being able to travel to Baltimore, Mrs. Bishop had a memorial service held at Asbury Park, N. J., at the hour of the funeral. Many of Mrs. Bishop's and Mrs. Polk's friends attended, as well as a goodly number of professionals who were stopping at the Park.

The Cadet Girl has been billed all over town by A. H. Chamberlyn, but when it is going to be played no one knows. It was announced for the Casino, and Mr. Chamberlyn says he has a contract there for later on, yet the Casino people doubt this, and all sorts of talk about reopening theatres is in the air. There probably will be no blood shed.

The Alice Nielsen Opera company will spend Christmas and New Years on the Pacific Coast. Manager Frank L. Perley, of the company, now abroad, has secured for next season a contralto new to America.

Walter E. Perkins will produce the dramatization of Mary E. Wilkins' story, "Jerome: A Poor Man," about Dec. 1. Meanwhile Mr. Perkins will present The Man from Mexico in Eastern territory, arrangements to that end having been made with Broadhurst Brothers. Both productions will be under management of Will O. Wheeler.

Matt Nasher, who has spent part of the Summer booking and piloting Kane and Higgins' Minstrels, under canvas, through Ohio and Pennsylvania, will close with that company on July 21, and proceed to Antigo, Wis., to open with Jack Hoeffler's The Woman in Black as general agent.

Bruce Edwards is in town to arrange for the tour of Herbert Kelcey and Effie Shannon.

The Electric Park Stock company produced Quo Vadis on July 1 at Electric Park, Leavenworth, Kan., to a large audience. The cast was as follows: Petronius, E. Paull; Lygia, I. Duckett; Pomponia, Lorraine Robb; Vinicius, G. Rodney; Eunice, M. Whitney; Chilo, Charles Berger; Aulus Plautius, F. Whitson; Tigellinus, George Serrell; Hasta, J. Harrington; Nero, Frederick McCord, and Poppaea, Florence Reed.

Clara Douglas Carroll and Grace Lee Carroll, prima donnas soprano, the stars of the International Operatic and Concert company last season, will tour under new management next season. Although last season was their first on tour, they achieved an enviable reputation in the higher class concert field in such operas as Cavalleria Rusticana, Romeo and Juliet, Faust, and Il Trovatore.

It is reported that William Andreas, manager for May Irwin, was recently married to Minnie Arnold.

Thomas C. Bent has been appointed bandmaster of the Old Guard of New York.

Rose Coghlan underwent a successful surgical operation in this city on July 3, and will soon go to her Summer home at New Rochelle, N. Y.

ENGAGEMENTS.

Mark Fenton, to play the detective in A Young Wife.

William Wolcott, for a short season in A Texas Steer.

Louise Bates, with Flo Irwin.

Adolph Jackson and Edna G. Brothers, for A Young Wife.

Anna Layng, for the part of Nell Hazelton in Across the Pacific.

The people engaged to support Eric Hope (Earl of Yarmouth), and May Robson in the series of performances to be given at Newport, R. I., include Paul Gilmore, Clara Bloodgood, Norah Lamison, Donald McLaren, Elizabeth Hunter, Louise Galloway, Edward Gore, and R. C. Turner.

Herbert E. Sears, for Judge John Phillip in The Night Before Christmas.

Katherine Weston, for Mrs. Judith in On the Suwanee River.

Alban W. Purcell, as stage director for Robert Downing.

J. J. Farley, to play Skeezics in Denman Thompson and George W. Ryer's Our New Minister.

Edna Thornton, with the Jules Grau Opera company as soubrette.

Walter E. Hitchcock, a Boston society amateur, with Liebler and Co. for The Choir Invisible.

Clarence Handyside, for In the Palace of the King, with Viola Allen.

Charles Abbe, for Lost River.

Charles Stanley, re-engaged for his original role in The Greatest Thing in the World, with Mrs. Le Moyne.

Aida Blair has gone to Atlantic City for the Summer to play the part of La Colonde in Woman and Wine.

Lotta Zenobia, for the Braunig Dramatic company (Southern).

W. F. Canfield, with Gus Hill for Man's Enemy.

For the Macauley-Patton company: J. Macfarlane, E. M. Le Roy, J. R. Stockdale, Matt Dee, Frank Clayton, J. J. Reynolds, Charles McMann, Master Leslie, J. Kelly, Ryan and Reno, Eugene Steele, Ida Florence Campbell, Anna Pomeroy, Geraldine Russell, Anna Slater Dee, Marion L. Ward, Kate Warner; R. F. Mack, advance representative; John J. Moore, scenic artist and stage-manager.

Fred A. Tolver, as advertising agent with William Bonelli in An American Gentleman.

For the Chase-Lister Theatre company (Northern): Helen Gillingwater, Jessie Brink, Alyce Lovelace, Helen Myrtle, Roy Kingston, Harry Wesley, Fritz E. Boone, George Castleberry, J. M. Winne, Will T. Lister, and H. H. Fisher, manager.

For the Chase-Lister Theatre company (Southern): Hortense Neilsen, Marie Neilsen, Jessica Webster Pond, Alice Jackson, Little Bessie, Will M. Carroll, J. H. Lewis, Will J. Coxe, Ed N. Wallock, Edwin Krafft, and Glenn F. Chase.

THE ELKS.

Reno, Nev., Lodge, No. 597, was instituted June 30 with forty-eight members on the charter list, by D. D. G. E. R., F. L. Grey, assisted by officers and members of the Sacramento, Nevada City, and Grass Valley, Cal., lodges. The following are the officers elected: Exalted Ruler, H. J. Gosse; E. L. K., F. D. Duncan; E. L. K., U. S. Cox; E. L. K., A. E. Cheney; Secretary, Kyle Kinney, Treasurer, H. P. Kraus.

A local lodge was organized at Greensboro, N. C., June 29, with forty-four members. The Winston, Durham, and Danville lodges participated in the ceremonies. The lodge gave a reception and german at the McAdoo House July 4.

REFLECTIONS.

Above is an excellent likeness of the clever eccentric comedian, Edward Hume, who has been re-engaged by Hal King for his original part in A Ragtime Reception. Mr. Hume owes his present success to hard work and attention to detail, learned while a member of Edward Harrigan's famous stock company. During the season of 1893-94 he was engaged by Oscar P. Sisson for the eccentric comedy part in The Colonel; 1894-95 found him playing light comedy parts with A. Y. Pearson's companies, and William Calder next engaged him for his production of Saved from the Sea. At the close of last season he originated the comedy part in Lottie Blair Parker's new play, The Lights of Home. Although having many offers, Mr. Hume has decided to remain with Mr. King and A Ragtime Reception.

George C. Tyler and William F. Connor, of Liebler and Company, were to have sailed for Europe on the *Kaiser Friedrich*, July 5, but owing to press of business were compelled to abandon their trip at the last moment.

Will S. Hopkins will close his season in Nova Scotia on July 10.

Engel Sumner, who recently returned to New York from Bangor, Me., has gone to Bedford, Westchester County, for a rest of several weeks.

Agnes Rose Lane is reported to be seriously ill at her home in Brooklyn, N. Y.

Lottie Williams-Salter, who has been visiting relatives in Detroit, will return to New York this week, and probably will appear here in a new production early in the season.

Marion Lockwood (Warner), daughter of Mr. and Mrs. Neil Warner, will be married this month to E. S. Butterfield, of Boston.

The American Beauty company will arrive in Boston from London toward the end of this week on the steamer *New England*. The organization was booked by the Pall Mall American and Colonial Exchange, to sail on the *Teutonic*, but later the exchange secured accommodations for the home coming players on the *New England*.

William Hepner returned on Sunday from a month's business visit in Chicago.

Charles Arnold's company, in What Happened to Jones, closed a successful engagement in Melbourne, Australia, last week, and on Saturday night began an engagement at Adelaide.

While driving in Central Park Sunday evening Lillian Mae Crawford was thrown from a tea cart, the accident being caused by the horse slipping and falling on a wet roadway. Nothing more serious than a few bruises resulted.

Ernest Haskell is designing costumes and a poster for Viola Allen in In the Palace of the King.

The Bostonians will reopen at the Columbia Theatre, Brooklyn, on Oct. 1 in The Viceroy.

Freda Gallick has announced her betrothal to Colgate Baker, Jr., a Milwaukee newspaper man. They will be married in September.

The Torrington, Conn., Opera House was burned on June 30. It was owned by Dr. H. J. Pulver and F. R. Matthews. The loss was $4,000.

"Happy" Fanny Fields has been engaged to play Wiener, the Dutch girl, with Harry Clay Blaney in Across the Pacific next season.

On the Quiet is the new title that Augustus Thomas has given to his comedy, Treadway of Yale, in which Willie Collier will star next season.

R. W. Marks has accepted Sam C. Miller's scenario of The Heart of Mystery, a new play founded on Mr. Spright's novel. Moy A. Bell Marks will star in it next season.

STOCK THEATRICAL REAL ESTATE.

A Summer's day. O'er all a calcium light
That shows a rip high in the sea-green sky
Which matches not at all the sky-blue sea.
Whose ebb and flow work sidewise and awry.
The land resembles mountain, field and shore,
The sea is calm and rough—three yards of each—
A man stands in the field beside a cow,
While, through the act, small craft sail at the beach.
From torn and toppling mountain-height, R 2,
A liquid cascade falls into a pan
Wherein dwell many rare and fearful fish,
To judge by those caught by the comic man.
And though the hero says: "'Tis Winter-time!"
While light-blue snow descends upon this scene
In fitful bursts or in huge moonlit chunks,
Still trees and fields alike remain bright green.
Or, when the calcium's off and all is dark,
And lightnings flash and thunders rend the air
As if they all come from the house, L. 1,
Still stand that man and cow together there.

The house, L. 1, boasts of a Queen Anne front
And sides each house in town may call its own.
A green-grass doormat at its threshold rests
And trips up friend and foe, unknown and known.
About this cottage Summer roses twine—
They also twine there Winter, Spring and Fall—
And whether it be March, May or July,
Bright autumn leaves hang from the sky o'er all,
While, though Diana wabbles down the West
And sets with many a weird, spasmodic squeak,
Her light is shed from North or East or South,
When love-scenes reign or villains stalk and shriek.
But, though the entire cast retires anon,
That man and cow remain forever on.

The people flit to [illegible] repeat
And re-repeat [illegible] and pretext.
I'd hate [illegible] such compositeness,
And [illegible] what was coming next.

ALEXANDER H. LAIDLAW, JR.

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

Wright Huntington and company in The Stolen Kiss head a bill that includes Marzella's birds (second week), Juan Caicedo, "king of the bounding wire;" Barnes and Sisson, in The Marriage Broker, Midgley and Carlisle in After School, Moreland, Thompson and Roberts in a new comedy by Edmund Day called Two Black Sheep, Flood Brothers, comedy acrobats; Walz and Ardelle, comedy duo; the Harbecks, wire performers; Pat and Mattie Rooney, dancers; Pierce and Egbert, illustrated songs; Volkyra, equilibrist; Fox and Ward, black-face comedy team; Sansone and Delilah, heavy weight balancing act; Rossley and Rostelle, Irish team, and the biograph and stereopticon.

Proctor's Fifth Avenue.

Sheridan Block makes his vaudeville debut, assisted by his own company, in Little Miss Sherlock Holmes. The others are Ida Fuller, serpentine dancer; Dorothy Neville, entertainer; Wartenberg Brothers, acrobats; Happy Fanny Fields, comedienne; Myra Campbell, violiniste; Crawford Sisters, character changes; Westman and Wren, rural sketch; Fialkowski, animal imitator; Flatow and Dunn, cake-walkers; Rice and Harvey, song illustrators; De Camo, comic juggler, and McBride and Goodrich, dancing experts. The kalatechnoscope and stereopticon are retained.

Proctor's Twenty-third Street.

Wilfrid Clarke makes his New York vaudeville debut in Oscar's Birthday. The bill also includes Adolf Zink, midget comedian; George Wilson, comedian; Rixford Brothers, acrobats; Little and Pritzkow, vocalists; Furber and Davis, gymnasts; Paley's kalatechnoscope; the Bicknells, dancers; Simon Brothers, musical comiques; Ingram and Jacklin, illustrated songs; Haight and Dean, comedy duo; Aurie Dagwell, contralto; Richard Thomas, comic singer, and the stereopticon.

Proctor's Palace, Fifty-eighth Street.

A Surprise Party, with Grace Belasco, Blanche Homan, Leonard Walker, and Lon Stevens, is the feature of a bill including the Bachelor Club, comedians; Brothers Bright, acrobats; Cole and Johnson, with the Fremont Sisters, comedy act; Smith, Doty and Coe, musical trio; Paley's kalatechnoscope; Swor and De Voe, song and dance artists; Wrothe and Wakefield, Irish talkers; Palfrey, trick bicyclist; L. M. Granat, whistler; F. A. Lawrence, club and gun drill; Jim Payne, sharpshooter, and the stereopticon.

Tony Pastor's.

Monroe and Mack are the stars this week. The others are Post and Clinton, comedy duo; Frances Curran, vocal comedienne; Mlle. Olive, juggler; George C. Davis, comedian; Mortimer and Darrell, comedy duo; John J. and Lillian Hoover, sketchists; Murpy and Nolan, comedians; Morrell and Evans, musical comedy act; Frank and Don, sketch team; Mr. and Mrs. Joe Keaton, farceurs; Mlle. La Toska, contortionist; Gorman and Leonard in Human Nature, and the vitagraph.

Cherry Blossom Grove.

The bill is headed by the four Collnis and includes the great Everhart, Johnson and Dean, Wills and Loretto, Nellie O'Neill and company, Polk and Kollins, Josef Adelman, Montrell, Sam, Kittie and Clara Morton, Hawaiian Queens, Farnum and Seymour, Burns and De Witt, Montgomery and Stone, and Carl Marwig's ballet, After the Ball.

Grand Central Palace.

Gus Ruhlin, the pugilist, is the star. Others are the Cardownie Trio, Ramza and Arno, Max Unger, Mamie Remington and her pickaninnies, Crane Brothers, McBride and Goodrich, Harry and Sadie Fields, Castaliat and Hall, and the Three Sheppards.

Casino Roof-Garden.

The talent includes Lottie Gilson, three Westons, Carlotta Delmar, three Lane Sisters, Octavie Barbe, Burke Brothers, three Gardners, Stewart and Gillen, and the ladies' orchestra.

Hammerstein's Venetian Terrace.

The bill includes Johnson Brothers, the De Forests, Rossow Midgets, Hayes and Healy, Halloway Trio, Charlie Rossow, the three Livingstons, Louise Dresser, Zeno, Carl and Zeno, Hale and Francis, and Morris' ponies.

Lion Palace.

The bill includes Bettina Girard, Rio Brothers, Countess Von Hatzfeldt, McWatters and Tyson, Monroe Sisters, Louise Sylvester, the Craigs, Fred Waltz, Dailey and Vokes, De Witt and Burns, and others.

Koster and Bial's.

The bill includes Josephine Sabel, Fenz Brothers, the Brunelles, Elsie Rau, Lowe and Edwards, Couture Brothers, Attie Spencer, Al. Waltz, Czarina and St. Clair, and Celeste.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Digby Bell headed the bill and presented the monologue in which he made his vaudeville debut here earlier in the season, with the addition of a few more or less new gags. James O. Barrows, assisted by John Lancaster and company, presented a one-act play called The Major's Appointment, written by Nelson Wheatcroft and George Backus. The scene is laid in Washington and the plot concerns the efforts of an old war veteran to obtain an appointment in the Treasury Department. He is filled with hope, but makes many visits to the Department in vain. Finally a big official envelope is handed him by the postman, and when he opens it he is overjoyed to find his appointment has come at last. Later on it is discovered that the document is not official, and was sent by a young Treasury clerk who wanted to play an April fool joke on the Major. When the veteran realizes this he dies from the shock. The rest of the play is made up of a love scene between Jocelyn, the Major's granddaughter, and Hugh Beverly, a young Treasury clerk. The fourth character is a tin roofer made up to look like Abraham Lincoln, who seems to have been put in to fill time, as he has nothing to do with the story. The little play was excellently acted. Mr. Barrows in Major Huntley has a character which fits him splendidly. He got full value from his lines, and his death scene was artistic and natural. Florence Wilberham as Jocelyn showed marked talent as an ingenue. She was easy and unaffected, and made a pleasing, girlish appearance. John Lancaster as the youthful lover sustained his reputation and made a distinctly favorable impression. J. F. Webber contributed an excellent character sketch of Roxey, the tin-roofer. The play met with favor and was followed with interest from beginning to end. Marzella's trained birds pleased the children immensely. Milton Aborn and "company" presented, for the first time in New York, a new sketch by George M. Cohan, called The Vaudeville King. Cohan must have thrown this act together in a great hurry, as it does not compare with any of his former efforts. However, Mr. Aborn and his "company," consisting of Hattie Arnold and a stage hand, worked very hard and succeeded in squeezing a number of laughs from the perspiring audience. Mr. Aborn's hard-boiled comedy methods appeal to many people, and Miss Arnold's avoirdupois carried her through very nicely, especially when she put on a comedy make-up. Zelma Rawlston, in faultless attire, gave her male impersonations with her customary success. She sang "Dickie, the King of the Dudes," a coon song and a little ditty about a bibulous canary that made a decided hit. Farnum and Seymour, comedy acrobats; Coleman and Mexis, in a remarkable exhibition of rifle and pistol shooting; the three Gilsandos, in their amusing mix-up; Howard and Mack, two clever jokers; Jennings and Alto, singers and dancers; Cliff Farrell, with his very musty jests; Rosalie Tyler, a colored vocalist; the biograph and the stereopticon were also in the bill.

PROCTOR'S FIFTH AVENUE.—John Frederick Cook, assisted by Dallas Tyler, made his vaudeville debut in a comedietta called Taming a Bride. The time was set back a century or so, so that the characters might appear in the satin knee-breeches and powdered wigs and other garments which are supposed to be so effective behind the footlights. Taming a Bride is nothing but a slightly altered and condensed version of The Taming of the Shrew. The wife tears about and cuts up all sorts of tantrums and the husband pretends to be very fierce, until she is subdued and promises never to do it again. Mr. Cook appeared at a great disadvantage beside his "assistant," Dallas Tyler, who deserves all the credit for the small measure of approval accorded the play. Miss Tyler has youth, good looks, animation, exuberance and magnetism, and can also purr as softly as the most simpering ingenue. She has abundance of talent, and she ought to become a New York favorite within a few weeks if she gets a proper chance to show her ability. She seems capable of expressing all the emotions on the calendar and in a very convincing way, too. Mr. Cook was very much on the wooden Indian order, and lacked the effervescence necessary to give life to his part. A clever bit of character work was done by an actress whose name did not appear, and a very bad actor, who was also ignored by the programme, played the brother-in-law. The Bachelor Club won applause for their singing of some popular airs, notably the march song from El Capitan. Rixford Brothers contributed a fine acrobatic specialty. Violet Holls, who has hitherto been content to frisk in big extravaganzas, came on all by herself and sang some popular songs, incidentally displaying her superb figure to the best advantage. The big hit of the bill was made by Tenley and Simonds, a pair of natural and extremely funny Irish comedians. They are out of the general run, and do not resort to the making of unearthly noises or hare-lip talk to win laughs. Richard Anderson and Ray Wallace made a fair impression in their skit, Professional Life. Others who worked hard to entertain were Polk and Claudius, Courtwright and Lee, Provo, Murphy and Slater, Farrell and Starck, Louis M. Granat, and the De Muths. Paley's kalatechnoscope, the stereopticon, and Dave Fitzgibbons are fixtures, and met with their usual success.

PROCTOR'S TWENTY-THIRD STREET.—This is the silly season of the year, and that is probably the reason why a farce called A Surprise Party was put on here last week. The author's name was not printed. It was evidently taken from the French, and when the operation was performed the French must have heaved a sigh of relief at being rid of such a nonsensical affair. It is not worth while to outline the plot, as the sketch will hardly be seen again. Grace Belasco was supposed to be the prominent member of the little company that interpreted the piece, but she showed no great talent and spoke her lines mechanically. Blanche Homan was decidedly pleasing both as actress and vocalist, as she interpolated a couple of nice little songs in a very winning manner. Leonard Walker also proved that he has an excellent baritone voice. Lon Stevens played two parts fairly well. The finish of the sketch was about as absurd and idiotic as such a thing can possibly be. The author was evidently looking for a lively ending, and he forced the players to indulge in a very cheap little amateur cake-walk, which was ridiculous in the extreme. Bright, buoyant and blooming Jennie Yeamans rattled off her budget of remarks to the great delight of her admirers, who expressed their pleasure in no uncertain way. An assortment of the very latest things in the line of coon songs and dances was exhibited by Cole and Johnson, assisted by the Freeman Sisters. Cole and Johnson are past masters in their line, and they were frequently encored. James H. Manning's unctuous humor in The Irish Pawnbroker kept the house in roars, and the singing of Master Davis brought genuine encores. This is one of the acts that is bound to make a hit. Others who contributed to the gayety of the patrons were Smith, Doty and Coe, the Brothers Bright, Joe Conlan, O'Rourke and Burnett, J. Sydney Macy, who sang a ballad about a man who killed his wife and swore something about wedding bells that should not ring; Wood and Ray, Retta Curtis, Jim Payne, Frank A. Lawrence, and Fred Watson. Paley's kalatechnoscope moved as smoothly as usual.

TONY PASTOR'S.—A good all-around comedy bill drew large and well-pleased houses last week. The place of honor was accorded Carrie Graham, whose Sis Hopkins specialty took the audiences by storm. Miss Graham made herself solid with the patrons by her entertaining work, and she will be doubly welcome whenever she returns. One of the most pleasing features of the bill was the sketch of New York tenement life presented by James F. Casey and Maggie Le Clair. It is impossible to praise the work of Miss Le Clair too highly. In make-up, speech, intonation, inflection and action she was the typical Irishwoman of the East Side. She sang a couple of genuine "come-all-yes" in a manner that would warm the cockles of the heart of any Irishman. Her brogue is of just the proper thickness, and there is none of the exaggeration so common among players who imagine that they know how to give an impersonation of a genuine Emerald Islander. Mr. Casey was almost equally successful as an inebriated husband. He was easy, natural and amusing and scored his points quietly and effectively. Much interest was aroused by the return to vaudeville of Mr. and Mrs. Harry Brunelle, in their original miniature theatre specialty, in which they proved as entertaining as they were when they introduced it several years ago in this country for the first time. The evils of Too Much Woman were smartly shown by Rae and Broache, who are coming rapidly to the front. Fun and music were handed out in liberal quantities by Swift and Huber, assisted by their trick dog. Louie Dacre, the English comedienne, played a return engagement and repeated her former success. Acts of more or less merit were shown by Wrothe and Wakefield, Postelle and Emmett, Claflin Sisters, Raymond and Clark, Wistana, Whitely and Bell, Harry B. Watson, and the vitagraph.

PROCTOR'S PALACE, FIFTY-EIGHTH STREET.—Ralph Stuart, assisted by Georgia Welles and Francis Powers, headed the bill in The Peacemaker, which duplicated the hit made at the other Proctor houses. Nan Lewald made her New York vaudeville debut, assisted by Gus Pixley and Harold Vosburg, in a sketch called The Deputy Sheriff. The plot involves a young married couple and a male friend of the husband. The husband is anxious to go out to attend a dinner, and arranges that in case his wife objects to his leaving the house the friend is to come, disguised as a deputy sheriff and pretend to drag the husband off to jail. Everything moves smoothly until the wife discovers the plot and the tables are turned. She places the handcuffs on her husband and insists that the supposed deputy sheriff shall arrest him. The husband is finally obliged to own up and he is forgiven on condition that he shall never play any more tricks of this kind. The skit is cleverly written and there are several amusing lines and situations. Miss Lewald acted with considerable spirit. Mr. Pixley was appropriately tough as the bogus deputy, and sang a very poor parody on "Because." Mr. Vosburg was satisfactory as the husband. Galletti's monkeys amused the children vastly. Wartenberg Brothers scored a hit in their acrobatic musical specialty. Murphy and Willard did not use many chestnuts in their sketch, which is called Doughnuts. Others were Belmont and Weston, Little and Pritzkow, Dungan and Dudley, Simon Brothers, and Crawford Sisters. Paley's kalatechnoscope and the stereopticon were also on hand, as usual.

KOSTER AND BIAL'S.—Josephine Sabel and "Jess" Dandy divided the honors last week. Both were encored repeatedly and scored solid hits. The Olympia Quartette, who are celebrating the thirteenth anniversary of their organization, presented the same old sketch in the same old way. They did not miss a line or a cue. Czarina won applause for some cleverly executed dances. Margaret Ashton sang splendidly. Xylophone duets by Lowe and Edwards, acrobatics by the Couture Brothers and Pascatel; songs and dances by Kathleen Warren, and the three Sisters Lane, and unicycle tricks by Al. Waltz, were the other features of the bill.

CASINO ROOF-GARDEN.—Lottie Gilson made her New York reappearance and scored her accustomed hit with a budget of new songs and a few old ones. Everhart, the hoop-roller, continued to create a sensation. Others were Burke Brothers, Elgie Bower, a clever child performer; Frank and Don, Caswell and Arnold, who made a big hit; Flo Perry, Florence Wolcott, the Broadway Trio, Alvan, Kessner and Reed, and Martinetti and Grossi.

CHERRY BLOSSOM GROVE.—The four Collnis, who are billed as turbilon dancers, made their American debut. They are experts in their line, and their lively specialty seemed to please the blasé patrons of this roof. Other newcomers were Kelly and Ashby, Wills and Loretto, the Pantzer Trio, Violet Dale, Montrell, and the Fransioli Sisters. Annie St. Tel, and Sam, Clara and Kittie Morton continued to distinguish themselves.

GRAND CENTRAL PALACE.—Harry Le Clair finished his long and successful run. Others who helped to make things pleasant were Laura Bennett and Sallie Stembler, Howe and Scott, the Stanton Trio, Mlle. Evertha, Dailey and Hilton, Flatow and Dunn, Lassard Brothers, and McLeod and Burton.

LION PALACE.—Kittie Mitchell was the star of the bill, and sang her songs as captivatingly as ever. The Cardownie Sisters, the three Gardners, Vouletti and Carlos, and others were in the bill.

HAMMERSTEIN'S VENETIAN TERRACE.—Zeno, Carl and Zeno, the aerial stars, the De Forests, whirlwind dancers, and the Bonellis, acrobats, were added to the already excellent bill, which was well patronized.

ALBERT K. PRINCE REACHES NEW YORK.

One day last week, while the thermometer was doing its great climbing specialty, the door of THE MIRROR'S editorial rooms was opened by a young man, who approached the desk of the vaudeville editor and laid down an engraved card, which read, "Albert Kimmons Prince, America's Greatest Mandolinist and Whistler." Mr. Prince then drew up a chair and in a frank, cheerful way proceeded to tell the story of his life.

"I am twenty-three years of age," said Mr. Prince, "and was born in Omaha. I lived in Kansas City for several years, and while there picked up the mandolin and practiced whistling. I never took any lessons, but got along so well that about three years ago I decided to leave Kansas City and play and whistle my way around the United States. Since 1897 I have visited 527 towns and cities in this country and Canada. My plan is to visit the newspaper offices, give a short concert, and tell the boys who I am. This always results in a good write-up, which establishes the fact that I am in town. I then visit the hotels, clubs and Elks' lodges and make arrangements to give concerts. Sometimes I stay in a place a week, sometimes only a day or two, but I generally manage to get pretty well acquainted before I leave, and carry away green paper souvenirs when I leave for my next stop. I am now on my way to Paris, to compete in the mandolin playing contest which will be held in October. I expect to stay in New York about two months, and during that time I will appear in vaudeville if I get an opportunity."

Here Mr. Prince unwound a string from a bundle and disclosed half a dozen scrap books, all kept in a scrupulously neat manner, and containing his write-ups for the past three years. Some of them are a column or more long and all speak in high praise of the musician's ability. Mr. Prince declared that he did not want a notice in THE MIRROR until the editorial staff had heard him play, so he returned on Saturday with his accompanist, Frank Vogt, and when the entire staff of THE MIRROR had been gathered, Mr. Prince proceeded to show what he could do with the mandolin. He played selections of a classical, standard, popular and rag-time description, and proved himself an adept in the handling of this difficult instrument. He also did some whistling, or bird-warbling, which was remarkably good, and wound up by playing a selection, holding the mandolin behind his head. His accompanist, Mr. Vogt, helped him materially, playing upon an immense harp-guitar, which has a very sweet tone. The audience, which was a critical one, expressed great delight, and Mr. Prince and his companion seemed pleased that their first visit to New York had opened so auspiciously.

JAMES F. DOLAN.

Here's an honest occupation,
Jimmy Dolan "cracks" a joke;
Heeding not the combination,
Dull Care's firm will soon be broke.

See his confident expression,
While the lock his "jimmy" picks;
He's the boss of his profession,
With his little bag of tricks.

ELEANOR FRANKLIN'S SKETCH.

Eleanor Franklin tried a new sketch at Keith's on Tuesday afternoon last. She had the advantage of giving her trial performance before an audience, which is much more satisfactory than a morning rehearsal, with no one but the manager and the scrubwomen present. The sketch was written by Miss Franklin herself and shows that she has studied the tastes of vaudeville audiences carefully. The plot is simple, but the lines and situations are amusing, and as Miss Franklin is on the stage almost all the time the fun never lags. She is a very attractive girl, with plenty of magnetism and vivacity, and her efforts met with unqualified approval. During the progress of the play she sang a little coon lullaby very effectively and was ably assisted by an excellent quartette, made up of Messrs. Bohannon, Metcalfe, Wallerstedt, and Gorman, who also rendered a couple of popular selections in a thoroughly pleasing way. Oliver Renfrow played the opposite role to Miss Franklin and acquitted himself well. The finale, in which Miss Franklin sang a spirited march song, assisted by the quartette, was very effective and brought a double encore. The enterprise displayed by Miss Franklin is worthy of great praise, and it is more than likely that she will be among the prominent headliners next season.

ROBERT GRAU BUSY AS EVER.

Robert Grau, the discoverer of headliners and confidential agent of many of the best known vaudeville stars, is still doing business at the old stand. A number of agents have gone out of business on account of the fact that bookings are being made direct by the new Association of Vaudeville Managers, but Mr. Grau has found no necessity for retiring on this account. He has not lost one of his long list of clients, and is handling their business just as he has done for several years past. He is now engaged in placing acts for periods ranging from twenty to thirty weeks, at their regular salaries, and has as much business as he can possibly attend to. He predicts that the coming season will be a great one for vaudeville, as the demand for good acts exceeds the supply. He will exert himself, as usual, in discovering new stars, and will bend his energies to the task of supplying attractions of the very highest class to who may need them. He is on friendly terms with nearly every big manager in the United States, and has on many occasions helped managers out of serious difficulties by his prompt work in supplying talent of the first grade, when emergencies have occurred that threatened to seriously embarrass those who sought his aid. He is very proud of his record in this line and intends to keep up to his standard as long as he remains in business.

RETURN OF THE NOBLES.

Milton and Dollie Nobles are due to arrive at their Brooklyn home to-day. They have played steadily since Sept. 1, 1899, and have not been in the East since March, when they began their tour of the Western and Orpheum circuits. They resume work at Buffalo Aug. 6, and will reappear on the Keith and Hyde and Behman circuits in September. Mr. Nobles has new material ready for production, but the popularity of Why Walker Reformed and the demand for A Blue Grass Widow would seem to indicate that managers are not worrying about a change. The great success achieved by these sterling players, who have never departed from their high standards, nor employed any but legitimate comedy methods, speaks volumes for the intelligence and good taste of vaudeville audiences throughout the country. Mr. and Mrs. Nobles may be said to have created in vaudeville a cozy niche of their own, which they will completely fill.

TED MARKS QUITS.

The irrepressible Ted Marks, who took charge of the roof-garden of the Casino a few weeks ago, and started to run a series of "Summer Soirees," made his final trip in the elevator on the night before the Fourth, and left the reins of management in the hands of James L. Lederer, who instead of "Summer Soirees" will give "Roof Festivals." Mr. Marks has managed fractious prima donnas and vaudeville stars who have received $4,000 per week, but when he tried to manage the weather so that it would not rain four nights a week between nine and twelve o'clock, he gave up in despair. Mr. Lederer will continue the vaudeville entertainments for this week, but next week will put on a stock company in light, airy burlesques.

WILDER HOME AGAIN.

Marshall P. Wilder's visit abroad was shorter than he intended it to be, and he confesses that he no longer is happy away from home. In London he took part in two entertainments for the benefit of soldier funds. He says the war still monopolizes interest in England. He describes as quite novel some of the effects in Tree's production of Rip Van Winkle. In Paris Mr. Wilder took part in the opening of Loie Fuller's new theatre. The exposition, he says, is disappointing in many particulars and inferior to the World's Fair at Chicago. Mr. Wilder will definitely reappear on the vaudeville stage at the Masonic Temple Roof-Garden, Chicago, on Aug. 12, but may sooner resume work.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

HUGH STANTON'S

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The *Buffalo News*, June 12: "John W. World and Miss Hastings have a clever sketch, and Mr. World does some clever imitations. His imitation of Dan Daly in 'The Blow Almost Killed Father,' is the best that has been seen at Shea's in a long time.

JOSEPH HART AND CARRIE DE MAR

A VOICE FROM THE WEST.

FRANK BUOMAN AND ROSE ADELLE

"Theirs was the greatest applause of the bill."—*Western Graphic.*

Los Angeles, Cal., May 26, 1900.

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JAS. F. DOLAN AND IDA LENHARR

A HIGH-TONED BURGLAR.

IN VAUDEVILLE.

Mark Hanna telegraphed for us to come and assist at the Convention, but we couldn't see it.

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For Farce Comedy, Musical Comedy, Vaudeville or Burlesque for coming season. Parts and Musical Specialty. N. Y. address, 127 W. 30th St., New York.

A TALENTED CHILD.

LITTLE ELSIE.

Little Elsie, the talented child performer, who is favorably known as "the pocket edition of Cissie Loftus," has scored strongly in vaudeville. Her success in this field was almost instantaneous, and her clever imitations of Anna Held, Cissie Loftus, Edna May, May Irwin, and Dan Daly have deservedly won for her the above soubriquet. Little Elsie stands out prominently before other child performers, as her line of work is entirely away from that attempted by other youthful aspirants for histrionic honors. The latest addition to her act is the song "Don't You Want a Little Doggy?" by Alb. H. Fitz, composer of "Won't You Come to My Tea Party?" a popular juvenile song of several years ago. Her rendition of the new song is rewarded with four encores nightly. The song has been dedicated to Little Elsie. The above picture shows her as she appears when singing the "doggy" song.

KEITH BUYS A LONDON THEATRE.

The theatrical world was treated to a sensation on Friday last, when the announcement was made that B. F. Keith had purchased the Princess' Theatre in London.

Mr. Keith has long had a desire to establish a continuous performance house in London, but he bided his time until he could secure a suitable location. Negotiations were concluded last week, when he closed a deal by which he became the owner of the Princess' Theatre, as well as of some property adjoining it. He intends to have the old theatre and the other buildings torn down and a brand new, up-to-date amusement palace, modeled on his Boston house, put in their place.

The papers had no sooner been signed than Mr. Keith and Mr. Albee started to discuss the plans for the new house. The main features were decided on some time ago and work will be begun immediately. Mr. Albee will superintend the construction and decoration of the new house, and his good taste will be shown even more prominently than ever before. When the house is opened the Londoners will probably stare in open-eyed amazement, as the house will be a revelation to them.

The negotiations for the property have been conducted by Henry Dupee for the past two months, and were concluded by Mr. Keith's son, A. Paul Keith. The present theatre, the Princess', is not nearly large enough to suit Mr. Keith and he decided to build a new one which will cost about half a million dollars. Mr. Keith and Mr. Albee will go over to London shortly to see that the preliminary work is properly started.

The policy which has popularized the Keith houses in America will be followed in London. Good, strong bills, in which American acts will be a prominent feature, will be given, and the best European attractions will be secured. It is possible that when the London house is well established the "continuous" will be introduced in the provincial cities.

CONTEST OVER MIACO'S WILL.

Fanny Everett is contesting the will of the late Thomas E. Miaco, and has instituted a suit in the Supreme Court to have herself declared the wife of Miaco. Miaco's will left everything to his daughter, except $2,000, which he left to Miss Everett. Surrogate Thomas was asked by Lawyer Grossman last week to appoint Mrs. Adrianna D. Ball, of Medina, N. Y., temporary administratrix of the will, and agreed to furnish a bond for $110,000, twice the value of the estate. The appointment of an administrator is necessary, in order that the business of the late manager may be carried on. Miss Everett claims that she received no salary from Mr. Miaco and that her ten years' services are worth $70,000. The Surrogate took the papers and reserved his decision.

TROUBLE OVER THE SAVOY.

The members of the Savoy Amusement Company, which controls the Savoy Theatre, formerly known as the Schley, had a disagreement last week and aired their differences in Jefferson Market Police Court. It appears that Simon Dessau, one of the four members of the company, was in the theatre on July 3, and, it is alleged, was ordered to leave by one of the other stockholders, who are David Henderson, M. B. Leavitt, and Benjamin Lichtenberg. Mr. Dessau refused to get out and the case was taken to court. When the case was called the lawyers announced that their clients had agreed to allow them to straighten out the tangle. Dessau is still in possession of the house, while Henderson holds the lease.

FALSE PROPHETS.

Hugh Stanton's next production in vaudeville will be a one-act satirical comedy, entitled False Prophets, which promises to be the most successful play in the repertoire of the progressive pioneer. When Mr. Stanton decided to enter vaudeville six years ago very few managers or actors supposed that the scheme of presenting one-act legitimate plays was feasible. However, Stanton's idea, legitimate plays with legitimate actors, succeeded in attracting large audiences of the better class, and the financial returns that have attended the enterprise have been enormous.

MANSFIELD AND WILBUR SAIL.

Gertrude Mansfield and Caryl Wilbur sailed for Europe on the *Kaiser Friedrich* on Thursday last. They may play in London for a week or so, but their trip is mainly for rest and recuperation. They will leave London on Aug. 10, and after a few days' rest in New York will go direct to San Francisco, where they open their season at the Orpheum on Sept. 2.

VAUDEVILLE JOTTINGS.

Gus Hill received a novel souvenir on the Fourth of July from the actors' colony in London. The package had the usual quota of overweight postage stamps on it and Mr. Hill had to pay. The crowd met at the American consulate [illegible] Cecil and Ike Rose, husband of Sadie Cohen [illegible] and those present wrote their names thereon and forwarded it to Mr. Hill. Mr. Hill has had it framed and will put it up over his desk. The signers were: Ike Rose, Major Doyle, Louis Wesley, Barber and Kilpatrick, Streator Zouaves, Smith and Campbell, Smith and Cook, Ritchie, Whitney Brothers, Will H. Fox, Lizzie and Vinnie Daly, Lizzie B. Raymond, Healey and Marba, Harry Morris, May Howard, Major Nivelli, Gotham quartette, Saharet, H. G. Knowles, Derenda and Breen, A. D. Robbins, La Liska, Frank Latona, Staley and Birbeck, Whalen Bros., and Sam Scribner. Leslie's and Burton's dogs signed by proxy.

Evans' Music Hall, in West Philadelphia, will open in August with a vaudeville bill, under the management of Edward F. Evans. Mr. Evans has not renewed his lease of the Academy of Music, but will conduct his Music Hall and Empire Theatre, assisted by Edward R. Titus, Robert E. Howard, and Harry Murphy.

James E. Rome and Marguerite Ferguson, in Mr. Flotz the Floorwalker, have concluded a week at Sunnyside Park, Chicago, and opened yesterday at Stock's Riverside Park, Detroit. They are coming East next week.

Frey and Fields will soon produce a new act, by George Evans and W. J. Burke.

Frank Whitman, the dancing violinist, has played Lake Michigan Park, Muskegon, and Riverside Park, Detroit, Mich., being featured in both places. This week he is at Celoron Theatre, Jamestown, N. Y.

Mitchell and Cain have signed for the coming season with Sam Devere's Own co. They are still playing principal parts in The Girl in Black at Bergen Beach Casino.

Stages have been placed in the steamers "City of Chicago," and "City of Milwaukee," under the management of J. A. Simons. The bill last week included Howard and Moore, Vedders Sisters, and the Giaut Quartette.

Ida Van Sicken, assisted by Wallace Campbell, made her debut as a vaudeville star last week at Moore's Wonderland, Detroit, in a sketch called A Sporty Education. The plot concerns a girl who picks up slang expressions in order to be "sporty," and is cured of the habit by her lover. Miss Van Sicken's work is highly spoken of by the Detroit critics.

Mattie Temple Clarke, of Clarke and Temple, is ill with typhoid fever at her home in Walpole, Mass. The team has had to cancel all Summer engagements.

Walter Stetson and Selma Forrester have finished engagements at Atlantic Garden, Norfolk, Va., Putnam's Theatre, Richmond, Va., and Liverpool Theatre, Newport News, Va. Last week they began their park engagements near Washington, D. C., and have Barton's Auditorium, Norfolk, Va., and parks near Baltimore, Md., to follow before returning to New York.

Holden and Hone have dissolved partnership. Mr. Holden next season will return to dramatic work. He has been associated with Mr. Hone for the past three seasons in vaudeville.

T. Wilmot Eckert and Emma Berg, having finished engagements at Masonic Temple and Sans Souci Park, Chicago, are summering at the Lake Shore House, Crystal Lake, Ill.

Lewis and Lake are now in their fifth week at the Salt Palace, Salt Lake City, Utah, and are meeting with success.

Edmund Gerson announces the arrival this week of the beautiful Zanita, the marvelous Turkish danseuse, from the National Theatre, Constantinople. It is expected that she will create a sensation in America, and may possibly surpass Carmencita's record.

Harry Von Tilzer distinguished himself at Atlantic City, N. J., on Sunday by helping to rescue Mildred Stollen and two other young women from drowning.

The child of Mr. and Mrs. W. H. Bohme died last week in New York while they were performing in Binghamton.

Mlle. Angeline, a swimming expert, was drowned before an audience in Antwerp on June 27.

The bill for this week for the Floating Roof-Garden includes the Althea Twins, Sheehan and Kennedy, Belle Williams, John R. Cumpson, Marion Hart, and Harry Furst.

Lenox Lyceum, which did not prosper as a home of Summer opera, will be reopened next week with a vaudeville bill.

La Belle Rita, the famous French beauty, who rides a bicycle and sings at the same time, arrived in New York on Sunday last. She will be seen at the Cherry Blossom Grove next week.

Frederick H. Wilson was at Lowell last week. This week he is at Salem Willows, with Lake Massabesic, Manchester, N. H., to follow. His "rube" monologue is making a hit.

Maude Amber is still visiting Mrs. Oscar Gardner at Wheeling, W. Va. She has replenished her wardrobe and has some excellent new songs. She will open in Boston July 23, with the Proctor circuit to follow.

Gertrude Swiggette and Edward Clark, who have played principal roles with A. Q. Scammon's Real Widow Brown co., have joined hands and will enter vaudeville in August, introducing Miss Swiggette's imitation of Sis Hopkins.

Georgena Lingard closed in Milwaukee July 7 after a week's run. She will rest at Atlantic City for four weeks until rehearsals are called.

Two remarkable and very interesting pictures were put on at Keith's in the biograph on the Fourth. One is a panoramic view of the ruins at Hoboken after the terrible fire, and the other shows the wreck of the "Saale."

George Scanlon and Pearl Stevens will produce a new act next season called John White, Undertaker, written for them by Charles Horwitz.

Arthur Sidman is loud in his praise of Jule Delmar, manager of Celoron Park. He declares that Jule is a prince, and never tires of making things pleasant for the performers, who are treated with every consideration. "Art" says there is a treat in store for every performer lucky enough to have a date at Celoron.

Ethel Clerise has joined Lelliott and Lelliott. The trio are known as Lelliott, Clerise and Lelliott. They appeared week of June 18 in Montreal.

Sadie Kirby and Neil McNeil will shortly appear in vaudeville in a new sketch.

Matthews and Thompson are playing the New England park circuit and their burlesque trapeze act is creating considerable comment.

Will H. Fox has issued another big manifesto containing innumerable press notices of a very complimentary nature.

Mr. and Mrs. Joe Keaton were at Atlantic Garden last week with Tony Pastor's to follow. Weeks of July 23 and 30 they play for C. W. Rex, manager of Buckroe Beach, Va.

Julian Rose replaced John Kernell on July 2 at Crescent Gardens, Revere, Mass., and was offered a return date after the first performance. The co. is billed as the Julian Rose Comedy co.

The Sohlkes and their five little Archipelagoans are at present playing the Shea circuit in Buffalo and Cleveland and are scoring a big hit with their latest sensation, The Awakening of the Tropical Plants. Mr. Sohlke has just received the model of his scenery, which he will carry for his act and promises something which has never been seen before on the vaudeville stage. Mrs. Sohlke's wardrobe will be a revelation, as she has the reputation of being one of the best dressed women on the vaudeville stage.

Francesca Redding left on Saturday last on the "Marquette," of the Atlantic Transport line, for London, England. She will visit Oxford, Paris, Munich, Oberammergau, Dresden, Berlin, Vienna, and The Hague, and will sail for New York on Aug. 9 from Rotterdam.

By mistake, Josephine Sabel was routed in last week's MIRROR as playing at the New York roof, whereas she appeared all the week at Koster and Bial's.

Conway and Staats are making a big hit, closing the olio with Foreman and West's co., on Boom's New England circuit. Staats is featuring his new song, "I Bear You No Ill Feeling."

Tom Maguire, manager of Zelma Rawlston, was appointed doorkeeper at the National Democratic Convention, held at Kansas City last week. The position is a complimentary one, and is sought after by thousands. Mr. Maguire was elected to fill this position by the National Committee, who presented him with a beautiful card, which he will have framed on his return home.

Will B. and Edna Wood arrived here last week after a pleasant forty days' voyage via the Straits of Magellan, from Valparaiso, Chili, where they closed a successful three years' tour, having visited Venezuela, Brazil, Uruguay, Paraguay, Argentine, Chili, Bolivia and Peru.

Maud Madison is visiting the Paris Exposition and dancing at private entertainments. She will appear at one of the big Paris music halls in August.

David O'Brien and Henriette Herold report that their success is of the continuous order.

Caryl Wilbur took the third degree in Masonry on Wednesday last.

The "Criteria Waltzes," by Ion Arnold, were recently performed by the Kaltenborn Orchestra, at St. Nicholas Garden, with success. The music is dedicated to the critics of Greater New York.

T. Nelson Downs has been continuously busy in Europe for the past fifteen months. He had a six months' run at the Palace, London; two months at the Wintergarden, Berlin, and two months at the Folies

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Las' week wuz pow'ful hahd on de complexshun, honey; but I rejoice to remahk dat I escaped gittin' freckled. Atlantic City is certainly a real place.

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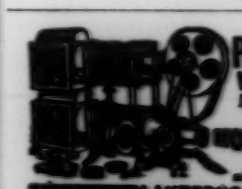

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H. H. LINDEMAN, P. O. Box 344, Brooklyn, N. Y.

Marigny, Paris, and has booked return dates in all three places. He is booked solid up to January, 1902, and will shortly start on a twenty weeks' tour of the English provinces.

A diamond brooch, valued at $400, was stolen from the dressing room of Lillian Burkhart in Los Angeles a few days ago.

Lizzie Smith, after a two months' stay at her home in East Brady, Pa., left on July 7 for New York, where she joins the Rentz Santley co. for the season of 1900-1901. Miss Smith was a member of Miner's City Club co. for five years.

Wright Huntington, assisted by Florida Kingsley, produced a new sketch called Under fire, by Edmund Day, on June 30, at Keith's Philadelphia house. The sketch met with great favor and Mr. Huntington will give it a special and elaborate production late next season. His other sketch, A Stolen Kiss, is booked for thirty weeks, opening in September.

The Floating Roof Garden on the steamer "Grand Republic," did a large and profitable business last week. The audiences enjoyed a delightful sail and an entertaining vaudeville performance.

Stover, the artist, who is now in his forty-third week at the Masonic Temple Theatre, Chicago, is reported to be making a great hit with character sketches from life in a country town. The village bachelor, the lawyer, the shoemaker, "Uncle Joe," and his sketches of the first watermelon of the season, a farmer on the sick list, and others, are portrayed in a humorous manner and with perfect fidelity to nature.

It is reported that Charles E. Evans, W. D. Mann, and Lee and Samuel Shubert have leased the new music hall now being built at Eighth Avenue and Fifty-ninth Street. They may also get the lease of Koster and Bial's.

Isabelle Levison, a Chicago society girl, will appear in vaudeville with Charles Silke.

Rose Coghlan's twenty-five weeks' engagement with Hyde's Comedians next season will cost Mr. Hyde about $20,000.

Millie Tilley met with a serious accident while doing a parachute jump on July 4 at Point of Pines, near Boston. She fell forty feet and was severely injured.

Florence Bindley is en route to France, where she will remain for a few weeks. Miss Bindley has played twenty weeks at the Palace Theatre, London, and will have made a tour of eighty weeks through Great Britain and Ireland before her contemplated return to America.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL. The bill at Masonic Temple Theatre includes Camille D'Arville, Papinta, Henri French, Webb and Hassan, Kelley and Violetto, Querita Vincent, Diamond Brothers, and Lillian Remfield.——At Ferris Wheel Park there are the Sisters Mogdiere, Elliore Sisters, Arthur Deming, George W. Moore, Semon and Monti, Goodall and Kemp, and Allan Schrock.——Chicago Opera House presents Robert Hilliard, Jessie Merrithes, Mignon Family, Charles Click, the Bartelle Trio, Loney Haskell, Grierson Sisters, Jules Kused, Blanche Sloan, Swain and Downey, and Elizabeth Conner.——Sunnyside Park's bill includes Baby Lund, Musical Lamoines, Kingo, Arthur Loftus, the Smiths, Sidney Craven, and Ray Vernon.——At the Casines are Thompson and Smith, Andy and Jennie Adams, McConnell Sisters, and Arethusa Quartette.——Sans Souci has Howard and Bland, Mazie King, Thurston, Vandy, McCart's dogs and monkeys, and Johnson, Gay and Johnson.——At Sam T. Jack's the attractions are the burlesque in Miss Kiki, Mowatt and son, Brown and Thompson, and Helen Russell.——The Trocadero offers Allie Vivian, Clark and Emmons, Paus, Le Pere, Gladden and McKinnon, Howard and Sansen, and Joseph Gomes.

M. A. TWYFORD.

WASHINGTON, D. C. Cabin John Casino, the new vaudeville theatre building at Cabin John Bridge, will be ready for opening 16. It will have a capacity of 1,500. It has been constructed on a permanent scale and in perfect keeping with the other improvements at this resort. The lessee of the theatre is Thomas Noonan, of Ohio, and the active manager is Ben R. Johnson, connected for years with the Electric and River View Parks, at Baltimore. Milton Stemmer has charge of the stage equipment, and outside decoration. The prices will run from 15 cents to 50 cents at night, and from 15 to 25 cents at the matinees.——The Washington Electric Railway Co., which controls Glen Echo Park, has appointed T. Frederick Alvey, treasurer of the co., sole manager of this resort. The bill 9 comprises the De Haven co., Meeker Baker Trio, Alice Gilmore, A. C. Lawrence, Farley and Conners, and Haley's Band.——At Manager T. Arthur Smith's Wildwood are the De Havens, Madge Varley, Morris and Amour, Thomson and Green, and a minstrel first part.——Chevy Chase Lake continues minute naval battles and water fire works as the attraction.——The Lawrence Summer Garden is crowded nightly, and the bills given by Manager Sam Gerstenbeimer meet with appreciation. This week he has the Caldwells, Myrtle Trevan, Mlle. Irene, Jeannette D'Arville, F. Huseman, A. Columbus, and the Raymond Sisters.——The presentation of a mixed booking of melodrama and vaudeville combinations is hinted at for the Bijou next season.——Louise Torrence gave a successful balloon ascension and parachute drop at Chesapeake Beach 4. This is one of the successful amusement resorts reached by rail, controlled by Washington capitalists. There is also a daily boat from Baltimore. JOHN T. WARDE.

PROVIDENCE, R. I. At Crescent Park week 2-7 the attractions included concerts by the Banda Napoli, the R. I. Ladies' Military Band, balloon ascensions by Mlle. Retta Danzelle, and a burlesque on Erminie, with a vaudeville bill at Brown's Auditorium. The bill embraced acts by Brown, Harrison and Brown, Walsh and Shepard, Nettie Huffman, Annie Little, Smith and Blanchard, Castle and Wright, and Dan Baldwin. A new burlesque will be put on, and Carr and Jordan will head the bill 9-14. Rocky Point had a big crowd 4 and all week. The Forest Casino was well patronized. The opening bill included the four Weston Sisters, Newville and Barlow, Edith Murilla, Petching Brothers, Washburn and Crawford, Lillian Schubert, Sisters Allison, Corelli Brothers, Arthur Lane, Doherty Sisters, Fisk and McDonough, Ida McIntyre, Bacon and Hendry, and the Alabama Comedy Four. Band concerts by the National Band and Capone's Military Band.

HOWARD C. RIPLEY.

BOSTON, MASS. At Keith's this week are Cushman, Holcombe and Curtis, Favor and Sinclair, Charlie Case, Zelma Rawlston, J. F. Crosby, and Inez Foreman, the three Glissandos, Callahan and Mack, Ziska, Rosalie Taylor, and Professor Lockhart's baby elephants.——At Crescent Gardens are Harry Lechair, Bessie Taylor, Kennedy and Quinn, Adolph Adams, and Eckoff and Gordon.——At the Palace are Alice Leslie, Evans and Melrose, Jones and Sutton, Odell and Perry, and Sierra Nevada Farrington.——At Point of Pines the bill includes the California Minstrels, with Lew Benedict, Joseph Norcross, Edwards and Codnire, Allaire and Gandran, and Cook and Hall.——At Norumbega Park J. W. Gorman's Minstrels include Bob Evans and others.——Combination Park has Fields and Ward, Farnum and Nelson, John Weber, and the Doerge Sisters. JAY BENTON.

ST. PAUL, MINN. Tivoli (John Straka, proprietor): Opened to good business week 2-7. An excellent musical programme was offered. Ollie Jackson, and A. Jackson are the entertainers.——Palm Garden (A. Weinholzer, manager): Mr. Weinholzer's lease and license ran out 1, and the house was closed at that date. The performers left for other cities.——Olympic (Frank Bajocchi, manager): Closed 1, as both lease and license ran out at that date. The house will be opened in the Fall as a beer garden, by O. F. Miller, of Milwaukee. The city authorities have suppressed all musical attractions in saloons on Sundays.——Little Bijou (George Russell, proprietor): Doing fair business. James Murray, Polly O'Neil, and Ada Mortimer are the entertainers.

GEORGE H. COLGRAVE.

CLEVELAND, O. The attendance at all the resorts 4 was unusually large. That at Euclid Beach Park broke the record, and the theatre was crowded at both performances.——At Manhattan Beach about 25,000 people were in attendance to witness the first production of Pompeii, which was not done, as the railway was not able to furnish power for lighting the grounds. It was given 5, before a large crowd, and will continue for two weeks.——The bill at the Garden week 9-14, will be composed of Mr. and Mrs. Arthur Sidman, Trovollo, Ray L. Royce, Lawrence and Harrington, Ollie and Bert LaMont, Arthur Rigby, and the Faust Family.——The pictures of the Passion Play have been shown to large crowds at Baseball Park 2-7.

WILLIAM CRASTON.

SAN FRANCISCO, CAL. The Four Cohans are with us again at the Orpheum. Their comedy, The Governor's Son, is the most laughable seen for many days. Gilbert and Goldie have some new gags and parodies which are heartily appreciated. Carrington, Holland and Galpen are an entertaining comedy trio. The Todd-Judge Family of acrobats do some novel feats. The bill June 24-30 included Charles E. Grapewin and Anna Chance in A Mismated Pair, Sydney Deane, and Musical Dale. New attractions for 1-7 include Clayton White and Agnes Paul, supported by Louise Muller, and the Quaker City Quartette.

FRED S. MYRTLE.

MONTREAL, CAN. The Royal closed for the season Dominion Day 2. The Monte Carlo Girls and a big vaudeville programme was the bill. It will reopen some time in August.——The Bunth-Rudd co. head an excellent vaudeville bill at Sohmer Park. Lemondue, wire walker, and Snyder, bicyclist, are among the other features.——Riverside Park opened 1. A good vaudeville bill was given. The orchestra under the able leadership of Herbert Spencer is a special feature. W. A. TREMAYNE.

PORTLAND, ORE. Fredericksburg (Brown and Grant, Proprietors and managers): Richter's musical selections, Millard Brothers, Dollie Avon-Castle, Lillian Walther, Elaine Forrest, Harry Gilbert-Castle, and James Gonzales. This house was well patronized week ending 1.——Item: Adgie and her lions, who have been giving performances at Mount Tabor, on the East Side, for two weeks ending 1, came over on the West Side for an indefinite run 2. They are drawing big crowds. O. J. MITCHELL.

MILWAUKEE, WIS.—Coney Island drew immense crowds 1 and 4. The New England Carnival co. is the main attraction for two weeks, 1-14. The attraction is the best yet seen at Manager Miller's resort.——Item: The Star has closed.

CLAUDE L. N. NORRIE.

REVERE, MASS.—Point of Pines (J. J. Walsh, manager): Baroness Von Lieber, Raymon Moore, Ethel Tilson, John H. Shepley, and the Lynn Cadet Band gave two performances 1 to great business. 2-7: Flynn's Comedians presented The Dazzler to good houses. The vaudeville menu was served by Boulden and Criffen, Reidy and Currier, Emil Hensel, Agnes Evans, and Lucille Narville. 8-14: Pauline Hall, Lew Benedict, and California Minstrels.——Crescent Gardens (W. L. O'Neil, manager): The First Regiment, Marion Manola, Ruth Ardell, S. J. Jones, and Columbia Quartette 1 to large business. (Benefit South End Dispensary and Hospital.) Week 2-7: Julian Rose Comedy co., including Columbia Comedy Four, Merrissey and Proctor, Ruth Ardell, Sadie Stringham, George E. Murphy and co., and Julian Rose. Excellent business. 8-14: Harry Le Clair Comedy co.——Items: During the pyrotechnic display at Point of Pines 3, J. Brady, representing a fireworks firm, received serious injuries and may lose his right ear.——Tina Davis, a parachute performer, fell about thirty feet 4, during an exhibition, and suffered a compound fracture of the hip and leg.——Crescent Gardens Theatre will give a season of opera, commencing 16.

LOS ANGELES, CAL. Orpheum (J. Rush Bronson, manager): "I am most certainly in favor of expansion," said Manager Bronson, as he looked sadly after the turned aways of June 24-1. Joseph Hart and Carrie De Mar were warmly greeted and in A Close Call created no end of amusement. Jessie Padgham, a Los Angeles singer, made her vaudeville debut and scored a most pronounced hit. Her beautiful voice was heard in operatic and other selections to such advantage that she was engaged for the circuit. The Van-Nobrign co. were comedy net in My Busy Day, the Three Merrills won applause by their clever trick cycling, and Wellington and Napoleon were most entertaining and amusing. Lillian Burkhart's Fifty Years Ago proved, as all her productions are, a comedy gem, and increased even her last week's success. Fleurette and Gardner, and Mr. and Mrs. Jimmy Barry continued to win approval. Futures 2, Grapewin and Chance, and Sydney Deane.

ALLENTOWN, PA.—Central Park (Allentown Traction Co., managers): Bryant and Saville's Minstrels closed week's engagement June 30, giving entire satisfaction. The London Vaudeville co. opened 1 for week. Co. includes Edith Hare, Spence and Sartelle, Rosair, Carmontelle Sisters, and Carmon and Sartelle. Attendance good. July 4 celebration drew large crowd.——Dorney's Park (Allentown and Kutztown Traction Co. proprietors; Captain Blondell, manager): The programme week 1 included concerts by Klingler's Orchestra, Professor Kimble, Tom Keffron, Bessie Gilbert, and Gilson and Perry, whose act gave such satisfaction that they were engaged for another week. Fully 10,000 people attended celebration 4. Besides the vaudeville entertainment, aquatic exhibitions were given by Captain Blondell, and a fine display of fireworks were given in the evening, including the explosion of an illuminated ship, arranged by Captain Blondell for the occasion.

NORFOLK, VA.—Bijou (Abb Smith, proprietor): Week 2: Sketch, Sharps and Flats; olio: Belle Coleman, Pauline Howard, Bertha Stead, Lillian Hathaway, Inez Lee, Harry Shafer, Carrie Abbot, and Katie Raymond. Business on the boom. Good bill.——Auditorium (James M. Barton, proprietor): Week 2: Burlesque, Sapho Outdone; olio: Nelson and Dueth, Bertha Derian, Weaver and Donna, Jesse Hayes, Clara and J. C. Barton, Mildred Drew, and Susie Howard. Business as big as ever. Performances very fine.——Ocean View (F. Joe Le Foucher, manager): Week 2: Diana, Lorenze and Halpin, Breton-Runkle Trio, and Madame Enemy. Performances splendid. Business excellent. Twenty-two thousand people saw the performances 4.

SALT LAKE CITY, UTAH.—Utah Salt Palace (Max Peters, manager): The vaudeville theatre has been well patronized June 25-30. Co. included Thelma in violin solos and plastic poses, Mlle. Velora (Marjorie Lake), Harry Lewis, Marie Tyndal, and Mlle. De Vere. Mlle. Thelma is the leading attraction, but the whole entertainment is an extra good ten-cent show.——Calder's Park (S. J. Levy, manager): A vaudeville theatre was put in operation at this resort week June 25. Will H. Rising and his wife, assisted by several good artists, have drawn good business. Frank Maltese and one of the originators of the Grand Theatre is in charge.

JAMESTOWN, N. Y.—Celoron (Jules Dilmar, manager): Mr. and Mrs. Arthur Sidman presented their sketch, A Bit of Real Life, and won the heartiest applause ever heard in this house. The rest of the bill, which included Ozar and Delmo, Harry Boyd, Armstrong Brothers, Marsh and Sartella, O'Dea, the Lees, and Frank Whitman, was very good.——Items: Five performances were given 4 to the capacity at every performance. It has been estimated that fifty thousand excursionists visited the park that day. Miss Russell, of Monaulla and Russell, while performing on a rope attached to the dome of the theatre fell fifty feet, sustaining fatal injuries.

ABERDEEN, S. D. Tacomah Park Auditorium at Tacomah Park, built this summer, with a seating capacity of 2,000, was opened June 27-5, by Morris Comedians. Co. fair. Business S. R. O. The management had a contract with Clara Thropp co. to fill this date but were disappointed.——Item: L. Rufus Hill, manager of Hill's Players, who has been summering here, has presented The Octoroon and The Ironmaster with our young society people with success at the Grain Palace. Mr. Hill opens his co. Aug. 6. Coming: Forepaugh-Sells Circus 16.

SARATOGA SPRINGS, N. Y.—Palm Garden (Charles H. Austin, manager): Genaro and Theol, Alice Rastedo, Marie Girard, Ray Worth, Mamie Riley, William Lotti, and Lloyd Richardson pleased large audiences 2-7. John B. Morris, Lizzie Parker, Bessie Marlowe, Marie Girard, Alice Rastedo, Lottie Vernon, and Mamie Riley week 9-14.——Gem (David W. Barnum, manager): Novelties are promised for the opening week, 9-14. Blair and McNulty head the bill.——Kayderosa's Park (Francis P. King, manager): J. W. Gorman's co. will open this new resort 16.

GLENS FALLS, N. Y.—McGregor Park (Massey and Lewis, managers; Charles Janke, booking agent): Week 2-7: Mitchell and Berwick, Evans and Melrose, Robbins and Sheldon, Bessie Marlowe, and Dan A. Anderson pleased. Attendance good. Week 9: Stewart and Gillen, the Juggling Thorne, May Russell, Adelaide Marsden, and Al. Spalding.——Capital Music Hall (John Donahue, proprietor): Week 2-7: Mr. and Mrs. Ralston, the Gordons, Watson Sisters, and Lillian Melbourne pleased. Week 9: Mora Sisters, the Gordons, and others.

LEOMINSTER, MASS. Pinehurst Park (Ralph Ward, manager): June 25-30: J. J. Flynn's Muldoon's Picnic Co. includes William Mason, Joseph J. Harrington, Wallie West, Jason Wilmon, Jennie Mason, Corrinne Mason, Luella Miller, Little Alteria, and Lou Wells. Performance good. Attendance large. William Mason and Joseph J. Harrington made great hits. 2-7: Herald Comedy co.——Leominster Park: J. J. Flynn's Majestic Concert co. 25-30. Performance and attendance fair. 2-7: Whirlwind Entertainers.

COLUMBUS, O. Olentangy Park (A. C. Lacy, manager): Ezra Kendall drew big crowds 1-6. Pete Baker, Holmes and Waldron, Murphy and Andrews, and Knight Brothers completed the bill.——Great Southern Roof Garden: This cool resort did well 2-7. Eddie Girrard and Jessie Gardner were the headliners of co., including Elmore Sisters, Duffy, Sawtelle and Duffy, Saxon and Brooks, and Fred Roberts.——Collin's Garden (Herman Collin, manager): Young and De Vole, the Le Vells, and Vera King 2-7.

NORWICH, CONN.—Cliff Terrace: A vaudeville performance has been given week 2 to good audiences. Amy Nelson, Barrett and Learned, Annie Glover, J. G. Sewell, and others appeared.——The Empire Theatre, Sachem Park, has been kept open during the week with the remnant of the co. left stranded here by the disappearance of Manager Atkinson. Small business has been done, and the place will probably be closed at the end of this week.

TRENTON, N. J.—Spring Lake Park (Trenton Pass R. R., manager): Week 2-7, Sheridan and Forest's co. to good business, with Kit Koster, Birch Sisters, Lavender Richardson, Clark and Gundy, La Clair and Sheridan, and Forrest.——Park Theatre (Charles Betzel, manager): Topack and Steele, with an excellent co., 2-7 to large business. Co. includes Willard Reed, Bijou Comedy Four, and Clifford and Burke.

HAMPDEN, ME.—Riverside Park (Ed. Kelley, director): The Elite Vaudeville co. closed June 30. Co. and performance fair, but bad weather prevented large attendance. The Corelli Brothers in contortion act were fine.——The Boston All Star Vaudeville co. opened 2 to good business, with Powers and Ronald, Mille Grace, Crowley and Fowley, Komachi and Little Anthony, Gertrude Holmes, and Professor Walton, musical director.

NASHVILLE, TENN. Glendale Park Casino (Y. C. Alley, manager): Week June 25-30: Frank Williams, Tony and Flo Vernon, Seeker, Wilkes and Seeker (return engagement), Ashmer Sisters, J. C. Murphy, Kurtz and Frank and Ida Williams. Performances pleasing and houses good. Week 2-7: Carlton and Terre, and the Chicks. 9-14: Wilson and Clayton, Lillian Plumbley and Mogerief and Meredith.

POTTSVILLE, PA.—Tumbling Run (George J. Frick, manager): Bryant and Saville's Minstrels week 2-7. Performance best of the Summer season and place packed nightly. Co. includes William D. Stratton, Melville R. Grant, Emmett J. Welch, Charles H. Bryant, Harry W. Evans, Elmer T. Ritchie, George W. Bradley, Gus H. Saville, and Frank Houghton. The Minerva Quartette deserves mention.

TOLEDO, O.—Lake Erie Park and Casino (Frank Burt, manager): Week 1-7, Walton Brothers, McPhee and Hill, Seamen children, Dempsey and Forsythe, Beatrice Gambles, and Hallen and Fuller.——Heuner's Farm (Otto Klives, manager): Mr. and Mrs. Gene Hughes, Arthur Rigby, Lawrence Crane, Paul Nicodson, Cicilian Four, and the McMahons week 1-7.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor; Clarence Leonard, manager): Week 2-9: Doyle and Walrath, Jennie Murphy, Clever Conkey, Tim Ryan, Grace Wallace, Perry Sisters, the Hawleys, Prince Paul, Sadie Manning, Lillie Burt, Castle Sisters, Howard Foster, Charles Wells, Ida Moncrief, Maybelle Woods, and stock.

MT. VERNON, O. Lake Hiawatha Park and Casino (P. B. Chase, manager): Young Brothers, Sophia Burnham, Al. C. Lawrence, Falardo, Goldsmith Sisters, and Tom Mack make up a good opening bill after two weeks dark house. Tom Mack, an old favorite, and Al. C. Lawrence, scored hits.——Item: Lalonde, high wire performer, has been specially engaged for 4.

MOBILE, ALA.—Monroe Park Pavilion (Davis and Alvega, managers): The severe storms interfered with the business June 25-30. Edwards Davis Vaudeville co. continues another week.——The Press Club will give a grand fair at Monroe Park 30 for the purpose of purchasing a silver service for the United States ship "Alabama."

GRAND RAPIDS, MICH.—Ramona (O. Stair, manager): Owing to rain, business opened light, but the strength of the programme is sure to interest crowds balance of week 1. The Four Nelson Sisters, the Lamb Children, Morphet and Stephenson, Bell and Albion, Darmody, and the ever present kinodrome are in the bill.

NEW ORLEANS, LA.—Delightful weather and a fine vaudeville bill have drawn large audiences to West End 1-7. Bicknell, the clay modeler, and the musical Johnstons are the principal attractions and they are clever. Concerts by the Second Regiment Band, of Chicago, are enjoyable. Byron and Langdon 8.

YOUNGSTOWN, O. Idora Park: Week 2, M. S. Talma's Ladies' Band, the Pascoes, Koppe, Her and Walton, and Dupree and Dupree. Extra performances 4. Band a big hit. Cornet solo of Florence Louise Horne won great applause. Helen May Butler leads the band. They next appear at Ottumwa, Iowa, and are going toward the Pacific coast.

HARTFORD, CONN. Colisseum Palm Garden: Week 2-8, large and well pleased audiences saw Mr. and Mrs. Mark Murphy, Miles and Raymond, Marie Richmond, Lewis and Elliott, Palmer Sisters, Kid Stewart, and Hilton Sisters.——Werder's Park Theatre: Large crowds drawn by the very excellent vaudeville bill and Colt's Band.

ELMIRA, N. Y.—Rorick's Glen Park (Henry F. Dixie, manager): An unusually strong bill week 2-7, comprising Mr. and Mrs. Robyns in The Cogsed for the Defence, Nizarros, May Joyce, the Raymores, Little Chip, and the projectoscope. Attendance tested capacity.

ALTOONA, PA.—Lakemont Park (E. W. Marks, manager): Week 2: Metropolitan Vaudeville Stars, Lole Bridge, Fred Bulla and Lillian Raymond, Ada Bordden, Halliday and Ward, Martins, and the Simpsons. Large crowds. Bryan and Saville's Minstrels 9-14. London Vaudeville co. 16-21.

RICHMOND, VA.—Casino (Jacob Wells, manager): A high-class bill is the drawing card at this model Summer theatre. The two featured acts are the Five Nosses, and the Three Nevarros. Others are Lowell and Lowell, Elliott and Aleene, and Swan and Bambard.

ALBANY, N. Y. The only vaudeville place of amusement open is Nichols' Music Hall on Lagoon Island. Week 2-7 the artists are the Hewlettes, Arnold Sisters, the Halls, and Hart and Handy. Week 9-14: Bancroft and White, Norris and Blair, McCale and Carew, and Neva Agnar.

MEMPHIS, TENN.—East End Park (Max Better, manager): Manager Better came off an easy winner in his race, the weather changing and splendid crowds enjoyed the good bill presented week 1. It included Haywood and Haywood, Ammons and White, O. W. Hall, Josie Winters, and Mayfield and Lee.

NEW CASTLE, PA.—Cascade Park (New Castle Traction Co., managers): Giovanni's cockatoos, Willette Charles, Keno, Welch and Melrose, Billy Link, and Charles and Mattie Cupontie 2-7. Business continues good.

COLUMBIA, PA.—Chickies Park (Monk and Hersey, managers): The Ideal Comedy co. opened week 2 to good business. James Irwin, James Irwin, Jr., Dora Irwin, Harry H. Lester, Mrs. S. J. Lester, and W. H. Miller make up co.

NEWARK, O.—Idlewilde Park Casino (R. F. Lingafelton, manager): Week 1, Professor De Biere, Alice Gilmour, Bim, Boom, Brrr, and the favorites, Eugene Ellsworth and Madge Burt (return engagement). Business good.

BARRE, VT.—Dewey Park (Carl H. Carlton, manager): Bill 2-7: Fowler Sisters, Chicago Comedy Trio, Melville, Fowler and Azzelle, and Harry C. Brown.——Item: Mr. Carlton is in Burlington this week opening a Summer theatre there.

CHAMPAIGNE, ILL.—West End Park Casino (Mittenthal Brothers, managers): Clara Thropp and co. presented 2-7 A Remedy for Divorce, The Child of the Regiment, and Fanchon the Cricket to good houses. Co. good. Week 30: Mittenthal's Own co.

VAUDEVILLE PERFORMERS' DATES.

Allman, Dan—Suburban Pk., St. Louis, 9-14.
Alnee—Fairmount Pk., Kansas City, Mo., 9-14.
And, Mlle.—Alhambra, London, July 16—indefinite.
Alvini, Sig.—Rocky Point, Prov., 9-14.
Adulman, Joseph—N. Y. Roof, 9-14.
Adams, The—Chutes Pk., Chicago, 9-14.
Aldrich, Chas. T.—Electric Pk., Baltimore, Md., 9-14.
Allison Sisters—Rocky Point, Prov., 9-14.
Ahern, Milton and Co.—Keith's, Phila., 9-14.
Bindley, Florence—Dublin, Ireland, 2-21. Belfast, Ireland, 23-Aug. 4.
Brooks, Bros.—Park, Putnam, Conn., 9-14, Woonsocket, R. I., 16-21.
Barr and Evans—Keith's, Phila., 9-14.
Brennan, John E.—Pottstown Pk., Pa.—Indefinite.
Burke Bros.—Casino Roof, N. Y., June 25-14.
Bachelor Club—Proctor's Palace, N. Y., 9-14.
Barnes and Sisson—Keith's, N. Y., 9-14.
Barrington and Martell—Rocky Point, Prov., 2-14.
Belasco, Romans, Stevens and Walker—Proctor's Palace, N. Y., 9-14.
Bright Bros.—Palace, N. Y., 9-14.
Brundle, Mr. and Mrs. Harry K. and B., N. Y., 9-14.
Bell, Digby—Keith's, Phila., 9-14.
Barrows, J. O., and Co.—Keith's, Phila., 9-14.
Bateman and Mestayer—Shea's, Buffalo, 16-21.
Bimm, Bamm, Brrr—Riverside Pk., Detroit, 9-14.
Barbe, Octavia—Casino Roof, N. Y., 9-14.
Burns and De Witt—N. Y. Roof, 9-14.
Block, Sheridan and Co.—Proctor's Fifth Ave., N. Y., 9-14.
Bicknells, The—Proctor's 23d St., N. Y., 9-14.
Bartelle Trio—Chicago O. H., 9-14.
Campbell, Myra—Proctor's Fifth Ave., N. Y., 9-14.
Clarke, Wilfred—Proctor's 23d St., N. Y., 9-14.
Connor, Elizabeth—Chicago O. H., 9-14.
Craven, Sidney—Sunnyside Pk., Chicago, 9-14.
Charles, Carl—Forest Pk. Highlands, St. Louis, 9-14.
Courtwright and Lee—Keith's, Phila., 9-14.
Cole and Johnson—Proctor's Palace, N. Y., 9-14.
Couture Bros.—K. and B., N. Y., 2-14.
Crawford Sisters—Proctor's Fifth Ave., N. Y., 9-14.
Comans, The—Orpheum, San Francisco, June 25-14, Orpheum, Los Angeles, 16-22.
Carlin and Brown—Hopkins', Chicago, 15-22.
Crosby and Foreman—Keith's, Boston, 9-14.
Caswell and Arnold—Baseball Pk., Phila., 9-14.
Colinis, The—N. Y. Roof, 2-14.
Caicedo—Keith's, N. Y., 9-14.
Conway and Staats—Meriden, Conn., 9-14, New Britain, Conn., 16-21, Middletown, Conn., 23-28.
Czarina—K. and B., N. Y., 9-14.
Cushman, Holcombe and Curtis—Keith's, Boston, 9-14.
Case, Charles—Keith's, Boston, 9-14.
Callahan and Mack—Keith's, Boston, 9-14.
Correlli Bros.—Rocky Point, Prov., 9-14.
Curran, Frances—Proctor's, N. Y., 9-14.
De Mora Sisters—Capitol Music Hall, Glens Falls, N. Y., 9-14.
Downs, T. Nelson—Casino, Aix Le Bains, France, 1-30.
Douglass and Ford—Wonderland, Detroit, 9-14.
Dunn and Jerome—Wonderland, Detroit, 9-14.
Day, Edward—Riverside Pk., Detroit, 9-14.
De Biere and Co.—Glen Echo Pk., Washn., 9-14.
Doerge Sisters, Combination Pk., Medford, Mass., 9-14.
Dasco Family—Baseball Pk., Phila., 9-14
Dunbar, Prof.—Baseball Pk., Phila., 9-14
Davis, Geo. C.—Pastor's, N. Y., 9-14.
Dale, Violet Celoron Pk., Jamestown, N. Y., 16-21.
Deming, Arthur—Chicago, Ferris Wheel Pk., 9-14.
Darrow, Mr. and Mrs. Stuart—Idora Pk., Youngstown, 9-14.
Derenda and Breen—Newcastle, England, 9-14, Edinburgh, Scotland, 16-21.
D'Arville, Camille—Masonic Roof, Chicago, 1-14.
Delmar, Carlotta—Casino Roof, N. Y., 9-14.
De Cano—Proctor's Fifth Ave., N. Y., 9-14.
Dagwell, Awrie—Proctor's 23d St., N. Y., 9-14.
Diamond Bros.—Masonic Temple, Chicago, 9-14.
Elsesta—Lake Michigan Pk., Muskegon, 9-14.
Elinore Sisters—Ferris Wheel Pk., Chicago, 9-14.
Everhart—Casino Roof, N. Y., June 18-14.
Fields and Ward—Combination Pk., Medford, Mass., 9-14.
Farnum and Seymour—N. Y. Roof, 9-14.
Flatow and Dunn—Proctor's Fifth Ave., N. Y., 9-14.
Four Emperors of Music—Combination Pk., Medford, Mass., 9-14.
Frank and Don—Pastor's, N. Y., 9-14.
Fremont Sisters—Proctor's Palace, N. Y., 9-14.
Foote, Wm.—Keith's, Boston, 9-14.
Fox and Ward—Keith's, N. Y., 9-14.
Farnum and Nelson—Combination Pk., Medford, Mass., 9-14.
Furst Family—Haltnorth's Garden, Cleveland, 9-14.
Fenz Bros.—K. and B., N. Y., 9-14.
Farley and Conners—Glen Echo Pk., Washn., 9-14.
Favor and Sinclair—Keith's, Boston, 9-14.
Forrester and Floyd—Rocky Point, Prov., 9-14.
Fox and Foxie—Bonsall Inn, Phila., 9-14.
Farrell, Cliff—Keith's, Phila., 9-14.
Flood Bros.—Keith's, N. Y., 9-14.
Fuller, Ida—Proctor's 125th St., N. Y., 9-14.
Fields, Fanny—Proctor's 125th St., N. Y., 9-14.
Fialkowski—Proctor's 125th St., N. Y., 9-14.
Furber and Davis—Proctor's 23d St., N. Y., 9-14.
French, Henri—Masonic Temple, Chicago, 9-14.
Gordons, The—Capitol Music Hall, Glens Falls, N. Y., 9-14.
Gilmore, Alice—Glen Echo Pk., Washn., 9-14.
Glissandos, Three—Keith's, Boston, 9-14.
Grover, Leonard, and Co.—Brighton Beach, N. Y., 9-14.
Gorman and Leonard—Pastor's, N. Y., 9-14.
Goodall and Kemp—Ferris Wheel Pk., Chicago, 9-14.
Grierson Sisters—Chicago O. H., 9-14.
Gardners, Three—Casino Roof, N. Y., 9-14.
Gilson, Lottie—Casino Roof, N. Y., 2-14.
Grant and Norton—Lake Michigan Pk., Muskegon, 9-14.
Gavin and Platt—Park, Brockton, Mass., 9-14.
Garrisons, The—England—Indefinite.
Grenet, L. M.—Proctor's Palace, N. Y., 9-14.
Howard and Mack—Keith's, Boston, 9-14.
Hartneas, The—Keith's, N. Y., 9-14.
Huntington, Wright and Co.—Keith's, N. Y., 9-14.
Hawaiian Quartette—N. Y. Roof, 9-14.
Hoosiers, The—Pastor's, N. Y., 9-14.
Haight and Dean—Proctor's 23d St., N. Y., 9-14.
Hilliard, Robt., and Co.—Chicago O. H., 9-14.
Haskell, Leroy—Chicago O. H., 9-14.
Howard and Bland—Sans Souci Pk., Chicago, 9-14.
International Comedy Four—Palace, London, England, 9—Indefinite.
Irene, Mlle.—Baseball Pk., Phila., 9-14.
Ingram and Jucklin—Proctor's 23d St., N. Y., 9-14.
Johnson, Gay and Johnson—Sans Souci Pk., Chicago, 9-14.
Johnson and Dean—N. Y. Roof, June 18-14.
Jennings and Alto Keith's, Phila., 9-14.
Keppe—Idlewild Pk., Newark, O., 9-14.
King, Mazie—Chicago, Sans Souci Pk., 9-14.
Kolb and Dill—Forest Pk. Highlands, St. Louis, 9-14.
King and Gray—Forest Pk. Highlands, St. Louis, 9-14.
Knoll and McNeil—Pfeiffer's Gardens, Detroit, 9-14.
Kennedy and Greenhill—Kalamazoo, Lake View Pk., 9-14.
Keaton, Mr. and Mrs. Joe—Pastor's, N. Y., 9-14.
Keilly and Violette—Masonic Temple, Chicago, 9-14.
Kusel, Jules—Chicago O. H., 9-14.
Kinzo—Sunnyside Pk., Chicago, 9-14.
La Monte, The—Haltnorth's Garden, Cleveland, 9-14.
Leonards, The—Forest Pk., Highlands, St. Louis, 9-14.
Lewis, Alice—Wonderland, Detroit, 9-14.
Link, Billy—Wonderland, Detroit, 9-14.
Loretts, The—Baseball Pk., Phila., 9-14.
La Toska, Mlle.—Pastor's, N. Y., 9-14.
Lawrence, F. A.—Palace, N. Y., 9-14.
Lund, Baby—Sunnyside Pk., Chicago, 9-14.
Lamoines, The—Sunnyside Pk., Chicago, 9-14.
Little and Pritzkow—Proctor's 23d St., N. Y., 9-14.
Lawrence, A. C.—Glen Echo Pk., Washn., 9-14.
Lawrence and Harrington—Haltnorth's Garden, Cleveland, 9-14.
Lane Sisters—Casino Roof, N. Y., 9-14.
Lowe and Edwards—K. and B., N. Y., 2-14.
Le Clair, Harry—Crescent Garden, Revere Beach, Boston, 9-14.
Lockhart, Sam—Keith's, Boston, June 25-14.
Levey, Ethel—Orpheum, San Francisco, June 25-16, Orpheum, Los Angeles, 17-28.
Linton and McIntyre—Keith's, Phila., 9-14, Keith's, Boston, 16-21.
Litchfield, Mr. and Mrs. Nell—Park, Brookfield, Mass., 9-14.
Lafayette—Keith's, Phila., June 25-9.
Loftis, Arthur—Sunnyside Pk., Chicago, 9-14.
Marsden, Adelaide—McGregor Pk., Glens Falls, N. Y., 9-14.
Matthews and Thompson—Middletown, Conn., 9-14.
Moncrief and Meredith—Glendale Pk., Nashville, 9-14.
Mooney, May—Wonderland, Detroit, 9-14.
Manjonita and Eugene—Riverside Pk., Detroit, 9-14.
Monroe and Mack—Pastor's, N. Y., 9-14.
Mortimer and Darrell—Pastor's, N. Y., 9-14.
Murphy and Nolan—Pastor's, N. Y., 9-14.
Morrell and Evans—Pastor's, N. Y., 9-14.
Moreland, Thompson and Roberts—Keith's, N. Y., 9-14.
Montgomery and Stone—N. Y. Roof, N. Y., 9-14.
McBride and Goodrich—Proctor's Fifth Ave., N. Y., 9-14.
Moullere Sisters—Ferris Wheel Pk., Chicago, 9-14.
Moore, Geo. W.—Ferris Wheel Pk., Chicago, 9-14.
Merrilles, Jennie—Chicago O. H., 9-14.
Mignon Family—Chicago O. H., 9-14.
McConnell Sisters—Chutes Pk., Chicago, 9-14.
Macart, Prof.—Sans Souci Pk., Chicago, June 18-14.
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